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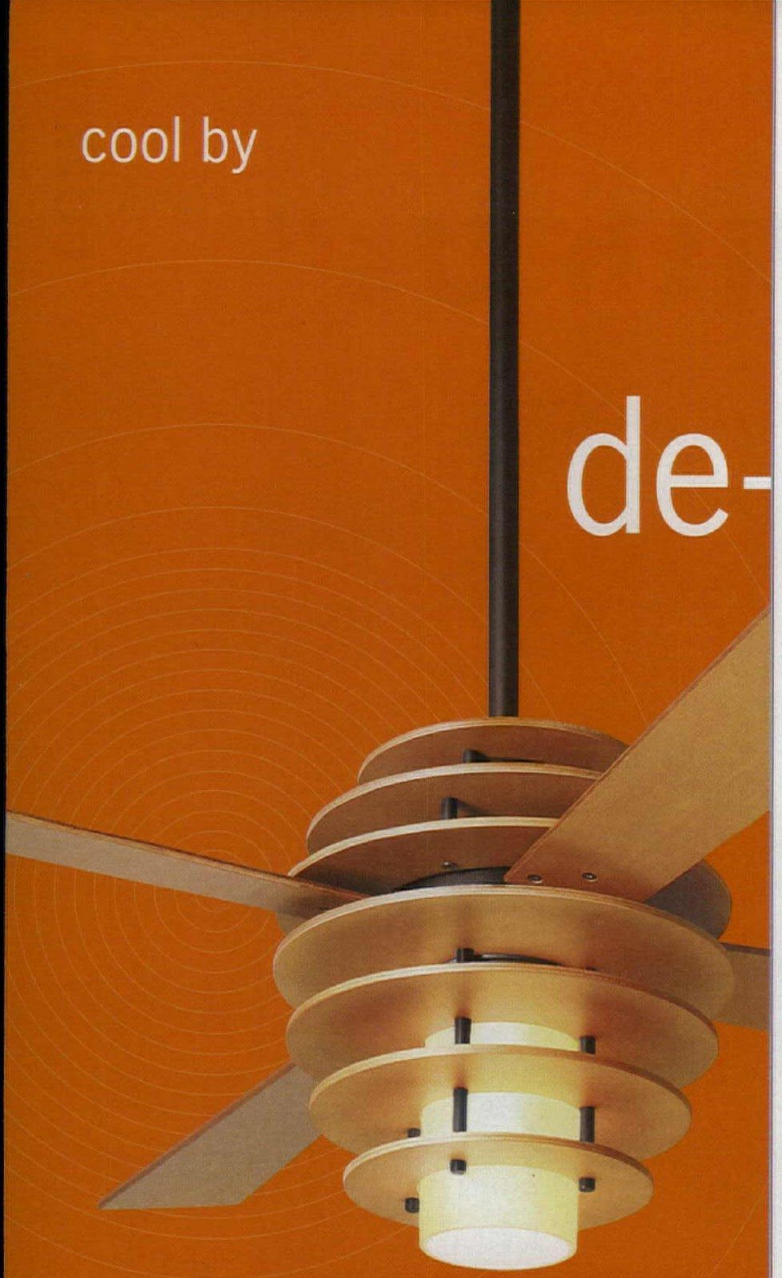
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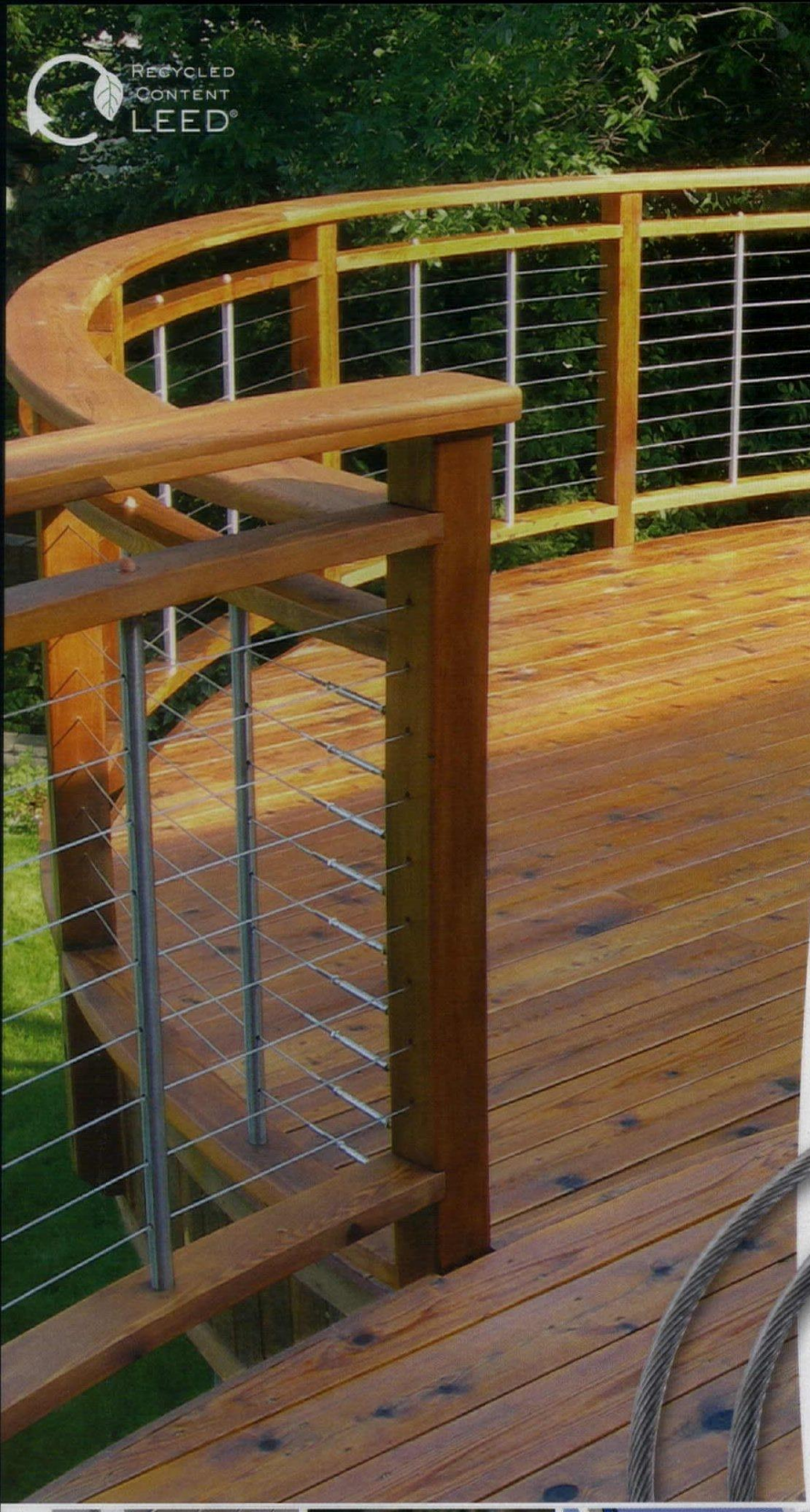
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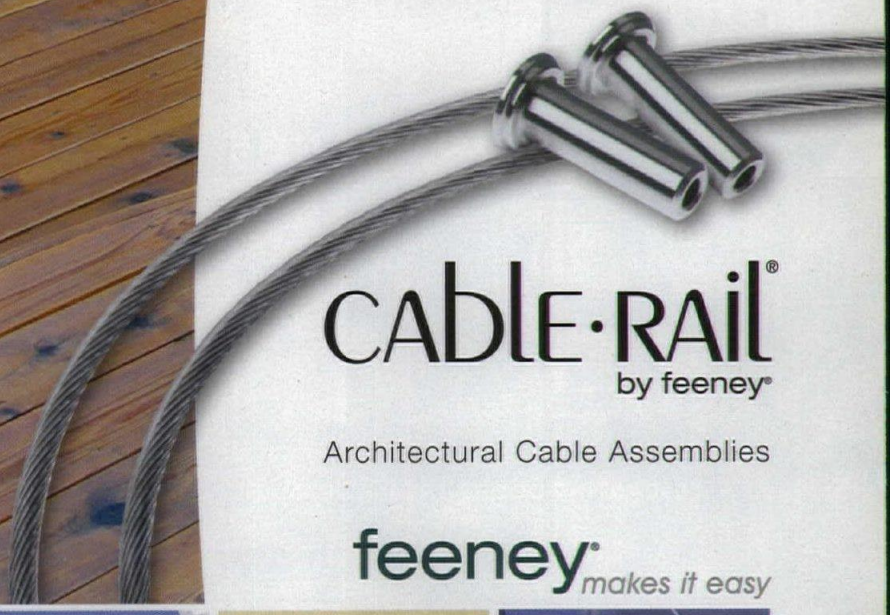
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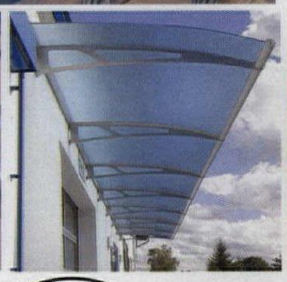
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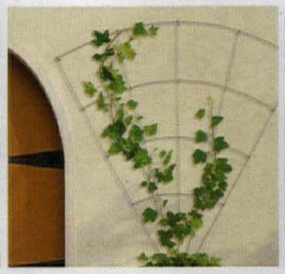
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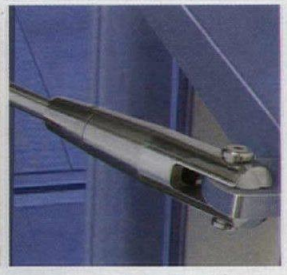
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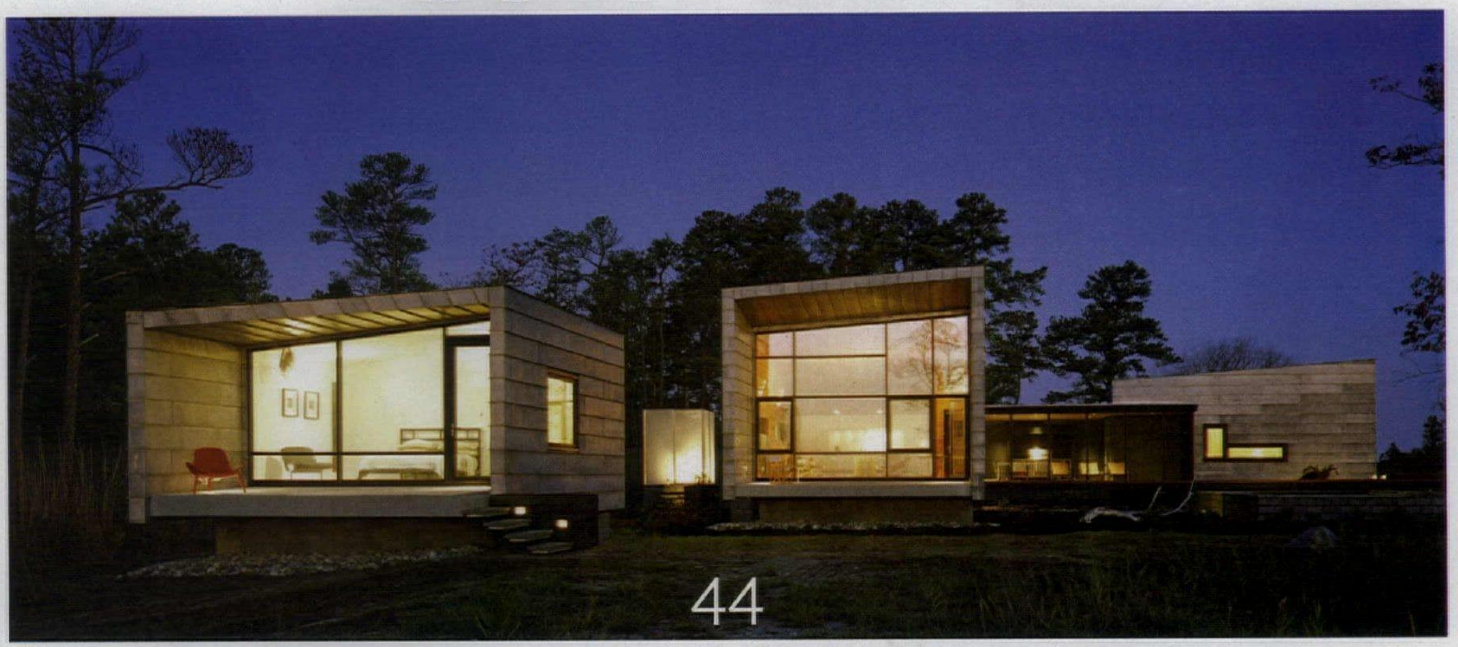
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David Jameson, principal of Washington, D.C.–based David Jameson Architect, photographed at the site of his own new house. *Story by Meghan Drueding Photo by Steven Voss Photography*

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Power Struggle

THE KITCHEN COMMAND CENTER BLOWS A FUSE.



ELI KAPLAN

STYLE TRENDS IN MODERN KITCHEN DESIGN ONLY EXACERBATE THE PROBLEM OF HIDING OUR UGLY HABITS.

On any given day, the three humans in my family battle for the right to plug in at the kitchen island's lone electrical outlet. Laptops, iPhones, and iPads tangle together in a Gordian knot of indispensable connectivity. It is a constant power struggle at this central location. Yes, there are other outlets at perimeter counters, but they are inconveniently blocked by actual cooking appurtenances.

Obviously, my builder-grade house in the suburbs did not do a good job providing for the electronic imperatives of our new digital age. The standard in 2004, when it was built, was to install CAT 6 wiring throughout. I thought, when we bought the place in 2007, "great, we're covered." But *au contraire*, the CAT 6 was quickly monopolized by haphazard installations perpetrated by television-service providers. Gone was its utility as an Ethernet connection for rooms at a distance from the Wi-Fi base station. On the bright side, we have phone plugs in every room. Too bad we only need one in the entire house for our cordless phone system—while we hold onto our antiquated landline.

Mercifully, we were spared the ubiquitous memorial to moribund technology: the niche for the 27-inch CRT TV above the fireplace. But I still see such style traps being set, even in today's houses. Maybe the built-in media cabinet fits that sleek 46-inch LCD screen today, but what happens when everyone wants the 70-inch LED? Architects can provide a huge value by protecting homeowners from these and other missteps.

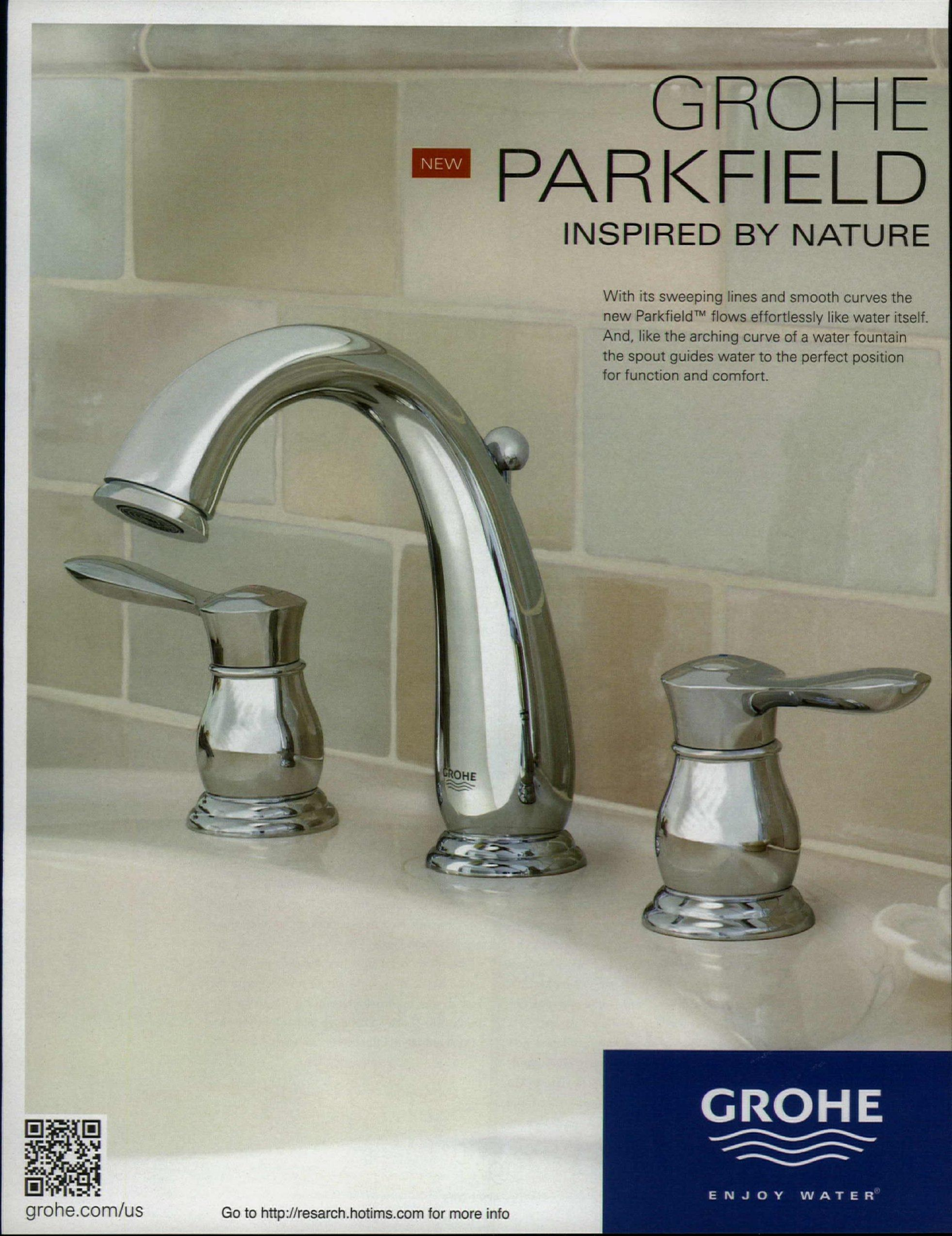
Still, no architect could have predicted how the kitchen would swallow up nearly every family activity we would throw at it. The latest AIA Home Design Trends Survey reports that more than half of the architects polled have seen an increase in "computer station" requirements in the kitchen/family room space. As with my house, this doesn't necessarily mean a desk.

Style trends in modern kitchen design only exacerbate the problem of hiding our ugly habits. The fashion for installing only base cabinets, for instance, means anything on or above the counter is even more obvious. You may design a streamlined span of workspaces, but your clients will pile it high with the clutter of everyday life. After all these years, there's still no neat place to put snail mail, which doggedly keeps coming despite the alternatives. I'm actually looking forward to the U.S. Postal Service pulling the plug on Saturday delivery.

The good news is that manufacturers are churning out some innovative solutions to these design nightmares. At the International Builders' Show, I saw a number of handsome new USB charging plates from Leviton and others, ready for a seamless island install. And Legrand has recently introduced a sleek "pop-out" outlet that provides conventional charging for three devices in one module. Part of the maker's Adorne line, the outlet pops back flush against its plate when not in use. It's about time electrical outlets got prettier—and more practical. Now, if you could only get your electrical contractor to align them properly on the wall.

Yes, Pandora's box has opened and it's all landed in the kitchen. No doubt it will remain the most design intensive place in the house far into the future. That's a challenge and an opportunity for residential architects. Bon appetit!




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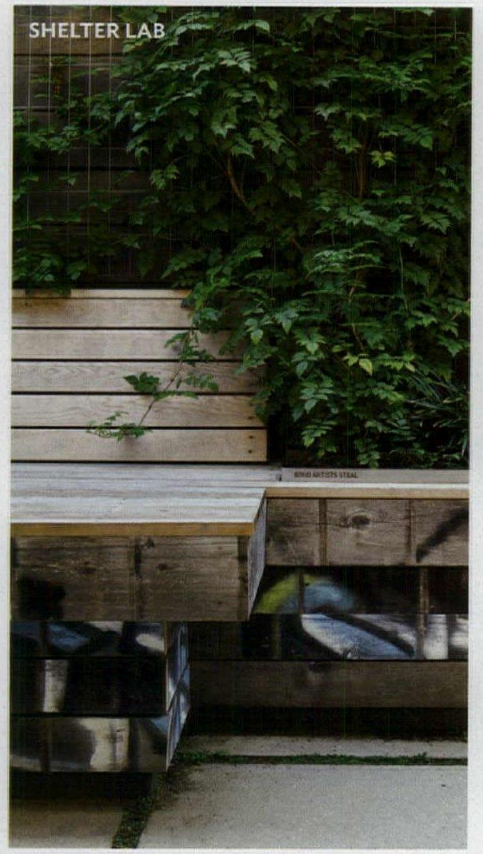
Lindal's A-List

TEXT BY MEGHAN DRUEDING

Lindal Cedar Homes has noticed a growing interest in modern design among Generation-X home buyers. The venerable Seattle-based, kit homes company hopes to capitalize on this trend by introducing the Lindal Architects Collaborative. Eight standout firms from across the country have designed a total of 32 for-sale homes, all compatible with Lindal's post-and-beam building system.

The impressive list includes Altius Architecture of Toronto; Bates Masi + Architects of Sag Harbor, N.Y.; Carney Logan Burke Architects of Jackson, Wyo.; David Vandervort Architects of Seattle; Dowling Studios of San Francisco and Princeton, N.J.; the Frank Lloyd Wright School of Architecture of Scottsdale, Ariz., and Spring Green, Wis.; Marmol Radziner of Los Angeles; and ZeroEnergy Design of Boston. (The Frank Lloyd Wright School of Architecture's homes were designed by a faculty member and a mentored graduate student.) "We looked for architects who work primarily in wood and did green design—and did good design, of course," says Michael Harris, the Lindal consultant who created the program.

The company has sold 15 of the homes since the soft launch of the collaborative in mid-2012. Sizes range from 470 square feet for an accessory dwelling unit to 4,000 square feet, with an average of 2,300 square feet. Prices are projected to run between $200 and $300 per square foot, not including land costs.



URBAN OASIS

Even the smallest projects can benefit from a little design expertise. Otto Architects' Urban Garden, completed last summer, takes a barren 12-by-17-foot backyard in Philadelphia and turns it into a gracious outdoor room. Vines irrigated with captured rainwater cover the 6-foot-high walls, while salvaged, graffiti-covered boards clad the vertical surfaces of built-in planters, seating, and a metal-topped bar. —M.D.



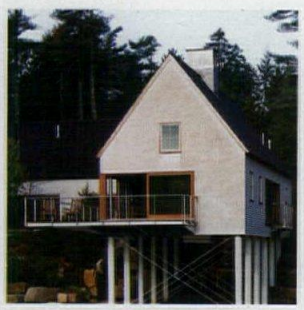
THE NEXT FILES

Austin + Mergold

Jason Austin, LEED AP, and Aleksandr Mergold, AIA, LEED AP, founded their firm in 2007, a bad time for architects that was about to get worse. "We decided that if we were going to survive, we would have to do everything," Mergold says. "Not turn down any kind of work." Since then, Austin + Mergold has executed projects ranging from architecture, landscape design, and urban planning, to museum installations and graphic design—generating in the process a dynamic, innovative, and sustainable model of practice.

Recipients of the 2012 AIA Philadelphia Emerging Architecture Prize, Austin and Mergold are drawn to the interplay of opposites, often marrying high-concept design with workaday materials. "Old tech is a resource that one cannot ignore," Mergold says. "Using it in a different way became our modus, out of necessity, but also out of curiosity. We like to stay interested."

The partners both teach—Austin at the University of Pennsylvania and Temple University, Mergold at Cornell University and Parsons the New School for Design—maintaining offices in Philadelphia and Ithaca, N.Y., respectively. While research and travel stirs the creative pot, Austin says, the firm's work builds its own momentum. "Now, whatever we come across, we have expertise from doing a similar project." —BRUCE D. SNIDER



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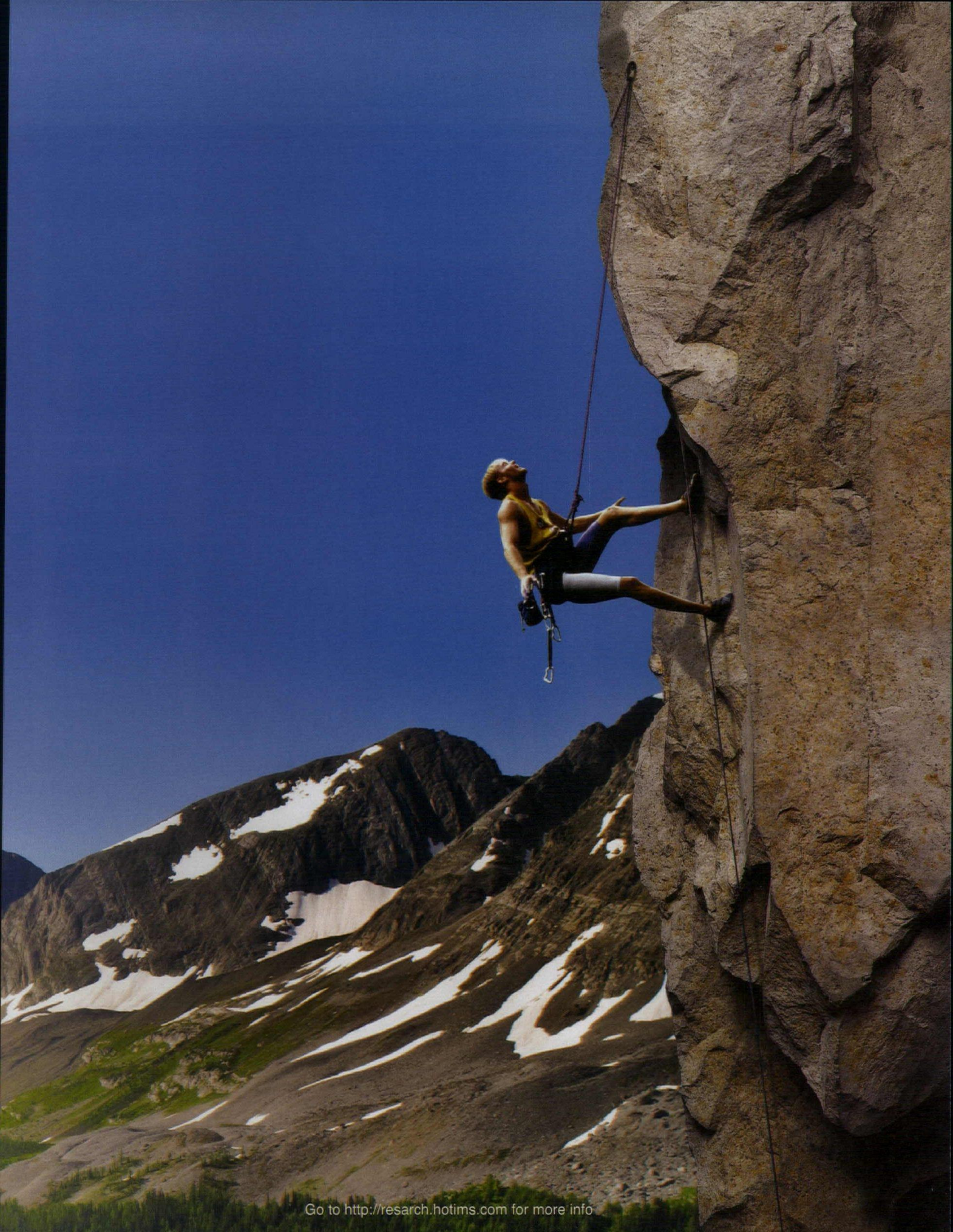
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Genius Loci

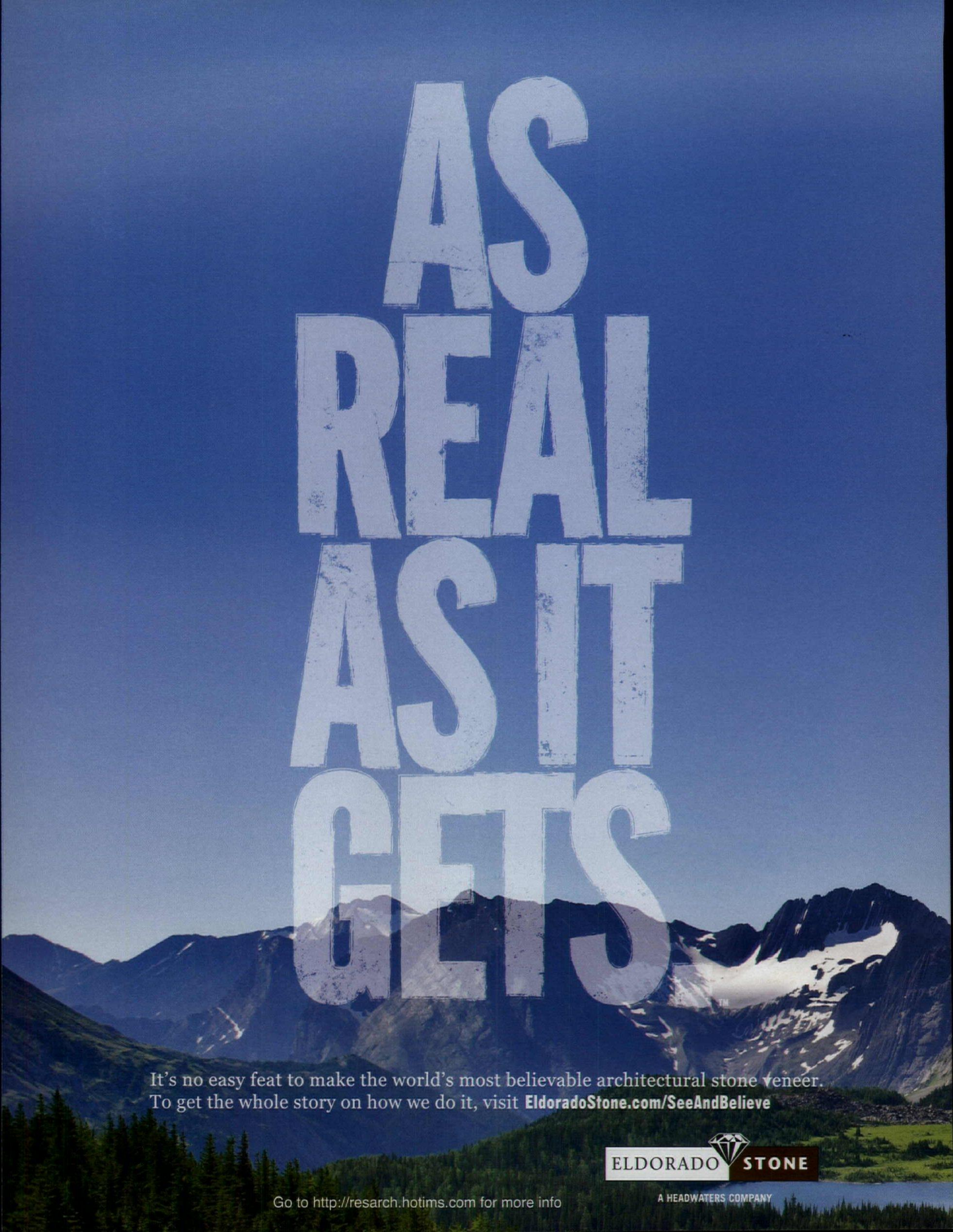
A clearing in glacially formed barrens, the view of the ocean across a meadow. Such things are "magical moments we seek to frame," writes Elliott + Elliott Architecture in its monograph, *Houses of Maine* ($40; Princeton Architectural Press, 2013).

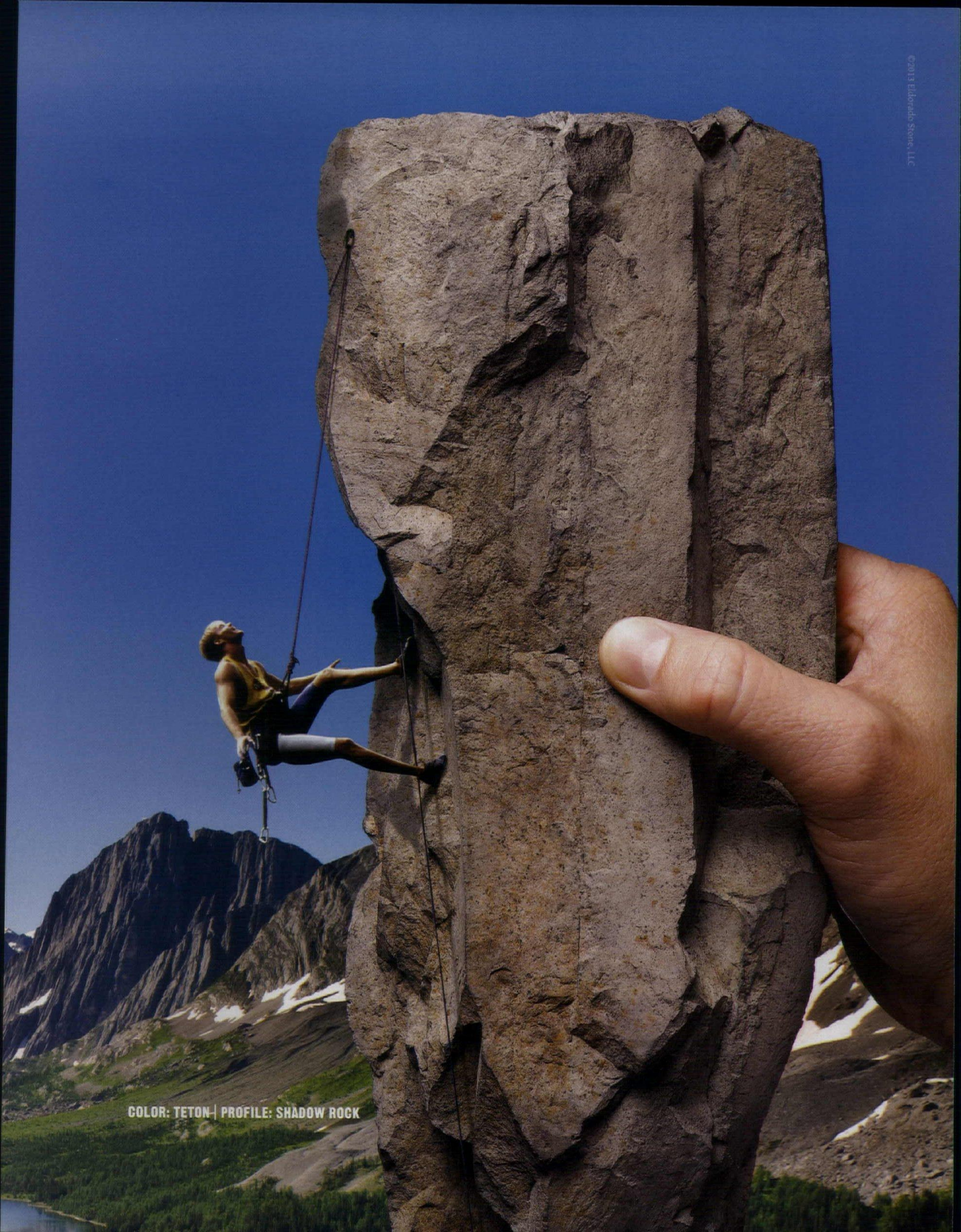
The ease with which the six-person firm's projects frame such moments belies the complexity in designing for the local climate. As Elliott + Elliott has learned, Maine is where "wind can blow so hard that rain is driven sideways, where several feet of snow can fill the dooryard in mere hours."

In each of the book's six houses—House on a Pond, a 2012 Maine AIA Honor Award winner, is shown at left—natural inspiration and weather constraints combine before descending on vernacular typologies, such as Shaker meeting houses and Maine grange halls. Though, *nota bene*, the firm *is* made, as Philip M. Isaacson's forward states, of "modernists of great orthodoxy." Because what could be more modern than a relationship between indoors and outdoors, adapting to the climate, and the simplification of form? —LINDSEY M. ROBERTS



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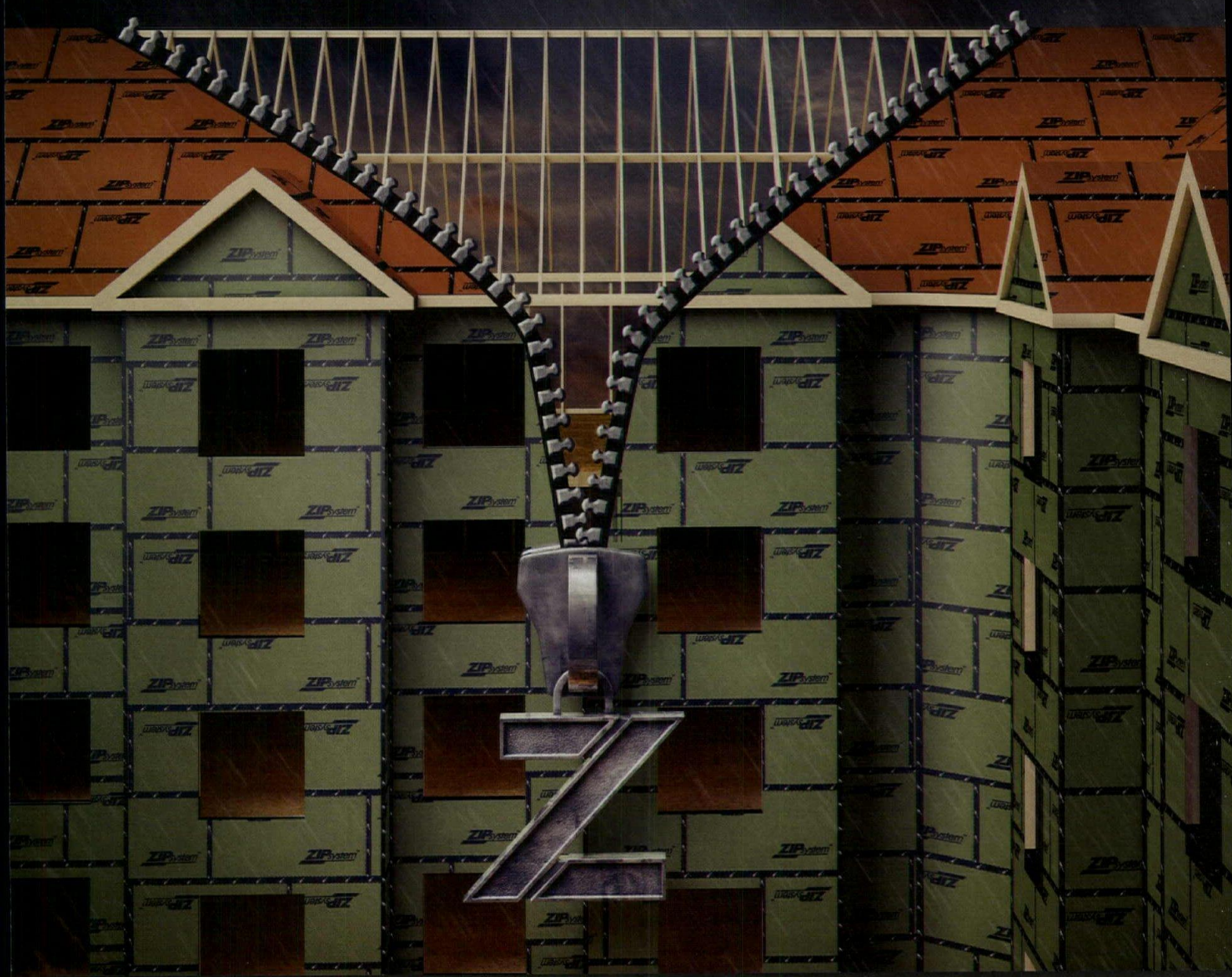
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PHOTO: SHELLEY PAULSON

AIAVOICES

BEST INTENTIONS | CLIENT NEEDS AT SCHOOL, WORK, AND HOME.

Kelly Martinez, Assoc. AIA, recently published "Innovative Learning Environments: Design Awards Meets Research Evidence," a study on the effect of evidence-based design on educational performance. Martinez's research explicitly deals with schools in California, Texas, and New York, but her methodology has broader implications for measuring how well design can support client needs at school, at work, and even at home. She completed her research as the 2012 AIA Education Research Scholar, which is managed by the AIA Committee on Architecture for Education, and she is now an intern with the Kodet Architectural Group in Minneapolis.

TO TRY AND CREATE A SOUND COMPARISON, I STARTED WITH the same questions for each school. But I tailored other questions to specific schools, depending on their curricular focuses. In the end, everything was pinned to understanding the three major challenges faced by the design team and the three features that addressed those challenges. Given the comments from my interviews, the outcomes in terms of how the program would work tracked with how the design intended it to work. I think this has to do with how closely teachers and staff were included in the design process.

For each school, I needed to get a specific idea of how the design affected day-to-day experiences. One of the biggest surprises was that the schools were largely innovative in their curricular approaches to the program, but the classrooms themselves felt very conventional in terms of forward-facing seats and a main focal point. There were innovative spaces throughout the rest of the school—such as common spaces that acted as plazas or smaller workspaces—but the classrooms were what you would expect they would be.

At Mothers' Club Family Learning Center in Pasadena, Calif., the client wanted flexible spaces to meet the variety of needs under one roof. At LearningSpring School in New York City, flexibility was less desirable, since students with autism need more structure in their everyday experiences. That client also needed an area for occupational therapy to improve basic life skills. At the Redding School of the Arts in Redding, Calif., the big thing was indoor/outdoor space, since half of the school's curriculum takes place outside. At Kathlyn Joy Gilliam Academy in Dallas, the big concern was preparing students for a college environment—unstructured time for students and spaces for collaboration. All of this was supported by a central area called "the commons," which acted as a hub.

It was a lot of fun to find out how much variety these schools possess, in terms of curricular needs, but also that the client, so to speak, is several people: the school, the teacher, the administrator, the student, and the parent. *—As told to William Richards* AIA

AIACOLLABORATION

FACING FACTS



PHOTO: IWAN BAAN

Above and opposite top: Perched next to the Santa Monica Freeway, the New Carver Apartments offers permanent supportive housing in the Skid Row area of Los Angeles. **Opposite bottom:** The Star Apartments, Skid Row Housing Trust's newest project (slated for completion this year), combines housing and interstitial public spaces to bolster the nonprofit's desire to create communities, not just crash pads.

Homelessness is a design problem.

EVERY NIGHT IN LOS ANGELES, THE STREETS OF SKID ROW overflow with the city's homeless population, members of which stake out spots on the sidewalks to pitch their tents and line up for meals at the area's many shelters and soup kitchens. This is the concentrated epicenter of the country's capital of homelessness. More than 20,000 people live on the streets in L.A., and many end up on Skid Row.

Various groups, large and small, converge on this section of the city east of downtown to tend to the homeless and, for the last 25 years, the Skid Row Housing Trust has been one of the most prominent. Since its founding in 1989, the nonprofit housing developer has built, rehabbed, or taken control of 24 properties in the Skid Row area to provide more than 1,500 housing units for those with little or no income.

The Trust's more recent projects are permanent supportive housing centers—a celebrated concept in the fight against homelessness that puts people in stable and permanent housing with on-site access to mental and medical services. These environments offer staff a place to address the root causes of peoples' homelessness, and in turn help people get off of the streets for good.

High-quality architecture complements this goal. In its most recent projects, the Trust collaborated with prominent local firms to develop housing projects that go far beyond the barebones banality of typical affordable housing projects. The most ambitious of these projects were designed by Michael Maltzan Architecture. One of them, the New Carver Apartments, which opened in 2009, has a striking white circular saw design that has drawn praise from critics and residents alike. The newest project, the $20.5 million Star Apartments opening this summer, is even bolder, stacking 102 prefabricated modular units on top of an existing single-story concrete structure and sandwiching a 15,000-square-foot public space in between.

"It's one of the most important milestones that we at the Skid Row Housing Trust have undertaken in our 23 years of existence," says Mike Alvidrez, the Trust's executive director. He credits Maltzan for the firm's creativity and willingness to bring a more sophisticated design sensibility to an often-disregarded segment of housing development.

Michael Maltzan, FAIA, insists that supportive housing is exactly where better design is needed. "Architecture, in our minds as an office, should be accessible to everybody," Maltzan says. "This group of projects is really about the city as a whole, about trying to transform the way that we build, the way that we think about community and housing in a city like Los Angeles." Maltzan's firm and the Skid Row Housing Trust builds on the lessons learned in each project and pushes supportive housing even further with future project ideas. A key element of this

evolution is the intermediary role played by Theresa Hwang, Assoc. AIA, who came to the Skid Row Housing Trust in 2009 as an Enterprise Rose Architectural Fellow. She worked closely with the Trust and with Maltzan's firm on the Star Apartments, even spending a few days a week doing CAD drawings in Maltzan's office during the design phase. Wearing two hats, Hwang helped cement the concept of public interest design into the project. She has also helped both sides hone the project by integrating findings from community input sessions with residents of other Trust projects that identified shortcomings of previous projects—from the location of laundry facilities to the size of closets.

"Moving forward, for every single project—not just the new development projects, even if it's just a small community garden that we're planning in an existing building—we are making sure that the residents are at the table making decisions alongside us," Hwang says. Like Maltzan, Hwang sees significance beyond just how a high design standard affects the residents of these projects. She says it's important to meet the needs of Skid Row's homeless and formerly homeless while also contributing to the improvement of the neighborhood as a whole.

"We use public money to build our projects," Hwang says. "Why not enhance the urban fabric while we're at it?" And that seems to be the new mission of the Skid Row Housing Trust. While the homeless population is still its main constituency, the Trust is also intent on building projects that make an impact throughout the entire community. "It's providing a progressive, tangible view of the way that a more sustainable city can look and operate in the future," Maltzan says. —*Nate Berg* AIA

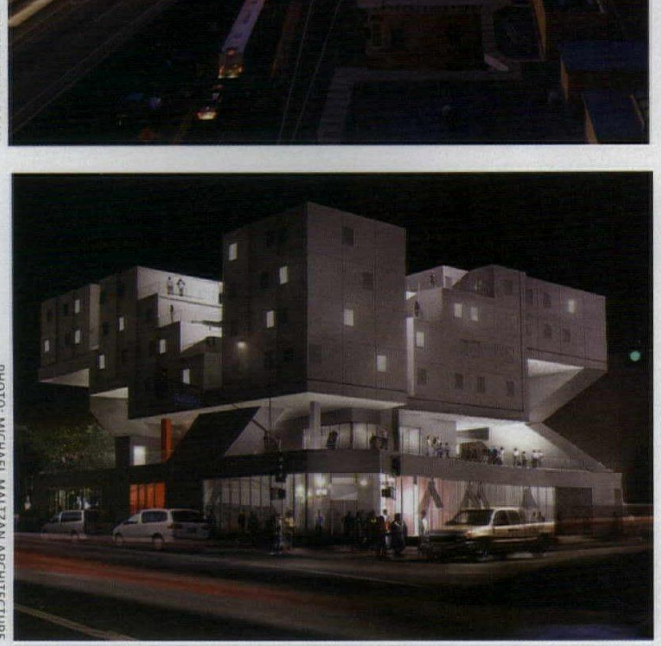


PHOTO: IWAN BAAN

PHOTO: MICHAEL MALTZAN ARCHITECTURE

AIAPERSPECTIVE

DOLLARS FOR DENSITY

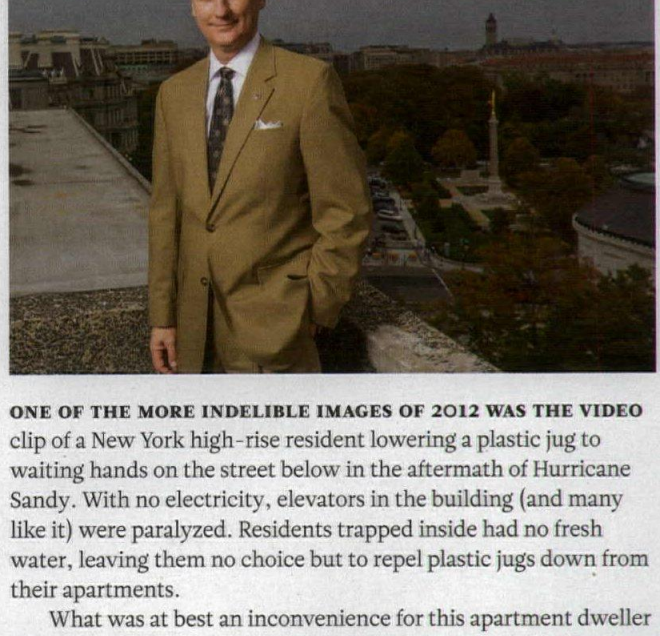


PHOTO: WILLIAM STEWART

ONE OF THE MORE INDELIBLE IMAGES OF 2012 WAS THE VIDEO clip of a New York high-rise resident lowering a plastic jug to waiting hands on the street below in the aftermath of Hurricane Sandy. With no electricity, elevators in the building (and many like it) were paralyzed. Residents trapped inside had no fresh water, leaving them no choice but to repel plastic jugs down from their apartments.

What was at best an inconvenience for this apartment dweller was a matter of life and death for other New Yorkers who lived in high-rise senior centers and assisted living facilities. In rooms cold and dark, with elevator service nonexistent, they, too, were trapped. This was for me a sour note in an otherwise positive story that's received publicity in the past few years: reverse migration. People are moving back to the urban core. Although the largest group of urban migrants is young, a significant minority of the elderly is likewise returning to the nation's downtowns. Often the reasons are the same: convenience and easy access to cultural institutions. For the elderly, there is also the allure of nearby medical facilities. The phenomenon has come wrapped with a bonus: Urban density makes more efficient use of energy.

But what happens if the power goes off?

If the only means of egress in an emergency is a dark flight of stairs, urbanites are likely to be at a serious disadvantage compared to their suburban and rural neighbors. As urban density increases, climate change ignites a growing number of severe storms that can bring down a city's often aging infrastructure. It's clear that architects and those who legislate public policy have to collaborate as never before to design resilience into high-density urban developments. This is not simply a matter of code-mandated building systems. Operable windows are also called for. And the building's skin should itself be a source of energy, which has the extra benefit of, yes, being more sustainable.

But these are tactics, not strategies, and they will come about only if government, developers, architects, and the design and construction industry invest research dollars into developing resilient buildings. Taking the lead to promote the design of attractive, affordable, and adaptable high-density residential architecture won't come easily or cheaply. But, as Hurricane Sandy showed us, the alternative is unconscionable. AIA

Mickey Jacob, FAIA, 2013 President

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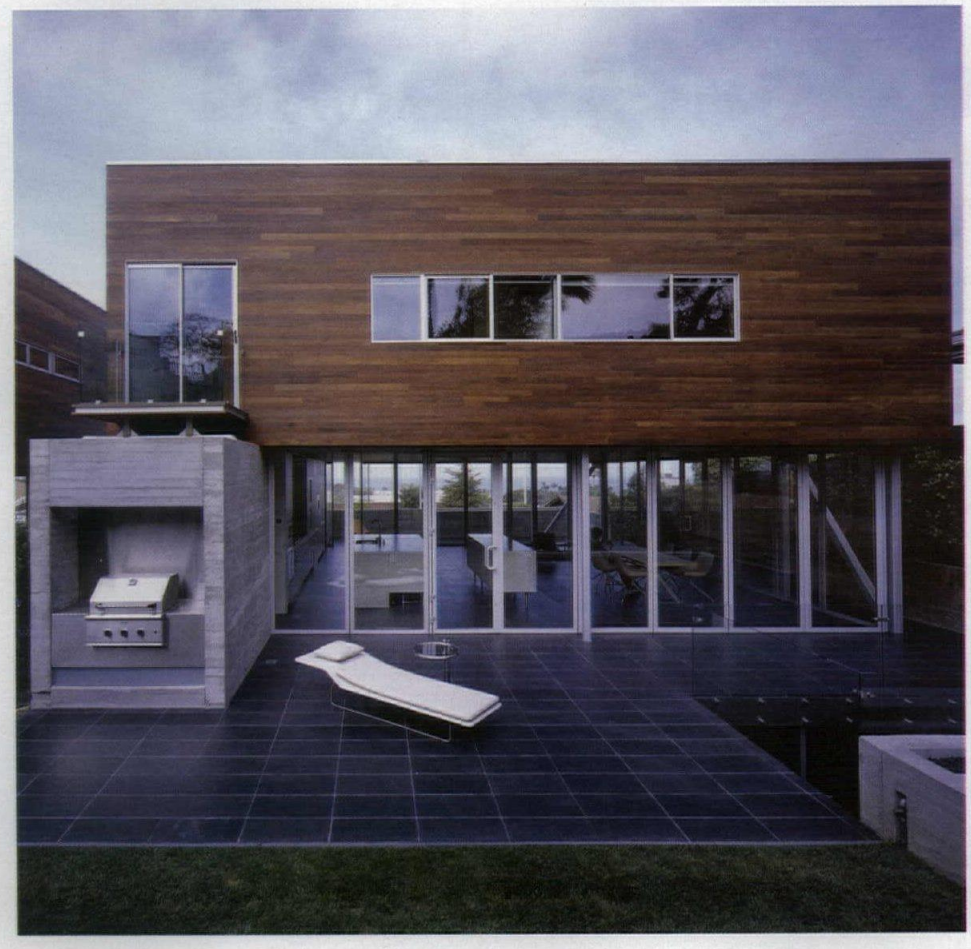


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TEXT BY WANDA LAU
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Sebastian Mariscal
Sebastian Mariscal Studio
San Diego and Boston

A spacious interior with an expansive patio in Southern California may sound ideal, but Sebastian Mariscal, principal of his eponymous studio, sees one shortcoming: "You can never use the spaces at the same time." His passion for connecting indoor and outdoor social spaces led him to specify NanaWall Systems' folding glass wall and single-track sliding glass wall for two residential projects in California—one of which he calls home.

While a conventional array of pocket doors can also bring the outdoors in, Mariscal wanted a flush look to the panels when closed, and a system that "can truly disappear" when opened. The aluminum, wood, or aluminum-clad frames, which NanaWall custom designs for each project, fold or slide along continuous overhead and floor tracks to stack in compact form or in a discreet storage bay. True to its name, the single-track sliding glass wall system can even forego the floor track, further creating a "borderless" transition between the now-unified living spaces, Mariscal says. NanaWall Systems, nanawall.com

DOCTOR SPEC

Light Years Ahead

LEDS HAVE ENTERED THE RESIDENTIAL MARKET, GIVING ARCHITECTS AN ARRAY OF GOOD—AND BAD—OPTIONS.

Substantial advancements in LED technology have made now as good a time as any to use solid-state lighting. "If you know what you're doing, LEDs are absolutely ready for residential lighting," says Naomi Miller, senior lighting engineer at the U.S. Department of Energy's Pacific Northwest National Laboratory.

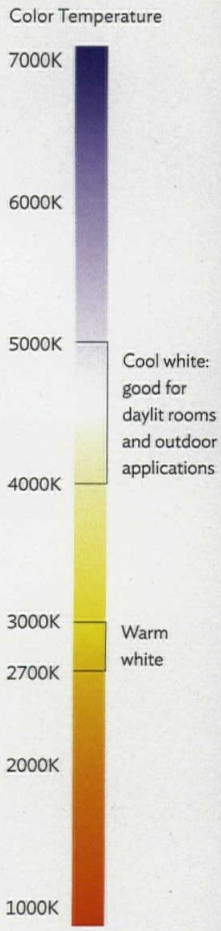
LED products fall into two main groups: Screw-in replacement lamps that can be used in existing fixtures, and retrofit kits (which may cost more and require additional wiring and space) that include the entire LED package from housing to thermal management system.

Solid-state lighting can outfit nearly every type of luminaire including omnidirectional lamps, directional lamps (such as recessed downlights), undercabinet lights, and outdoor luminaires. Even three-way fixtures will be accommodated when Switch Lighting releases its three-way LED this April. However, some luminaire types still beg for improvement. Eric MacInerney, AIA, a partner at Heimsath Architects who used nearly all LEDs in his own residence, hasn't yet found satisfactory high-bay and uplight products. Similarly, Miller continues her quest for a suitable MR-16 (multifaceted-reflector) replacement lamp.

A host of technical metrics can help designers pinpoint which LED product will suit their needs. Lumens, not wattage, better indicates light output, says Russ Leslie, AIA, a professor and associate director at the Lighting Resource Center at Rensselaer Polytechnic Institute. Color temperatures between 2700K and 3000K provide the warmth familiar to most homeowners, while temperatures between 4000K and 5000K work well in mostly daylit rooms and outdoor applications, says Jim Brodrick, SSL portfolio manager in the U.S. DOE's Office of Energy Efficiency and Renewable Energy.

For dimming applications, designers must check the compatibility of the specific series and models of the LEDs as well as the dimmer, Miller says. The Energy Star label is another quality assurance check, Leslie says. Still, in situ testing remains the most reliable way to ensure LED products meet performance expectations. Miller recommends looking at multicolored fabrics or even your own hand—"a really good color chip"—in the light.

With decade-long warranties and quarter-century lifespans, LEDs have made lamps a long-term investment. Researching the right LED product is time well spent. Rather than a routine expense, Brodrick says, "you're buying something that is part of the infrastructure." —W.L.



RA Read an expanded version of this story at residentialarchitect.com

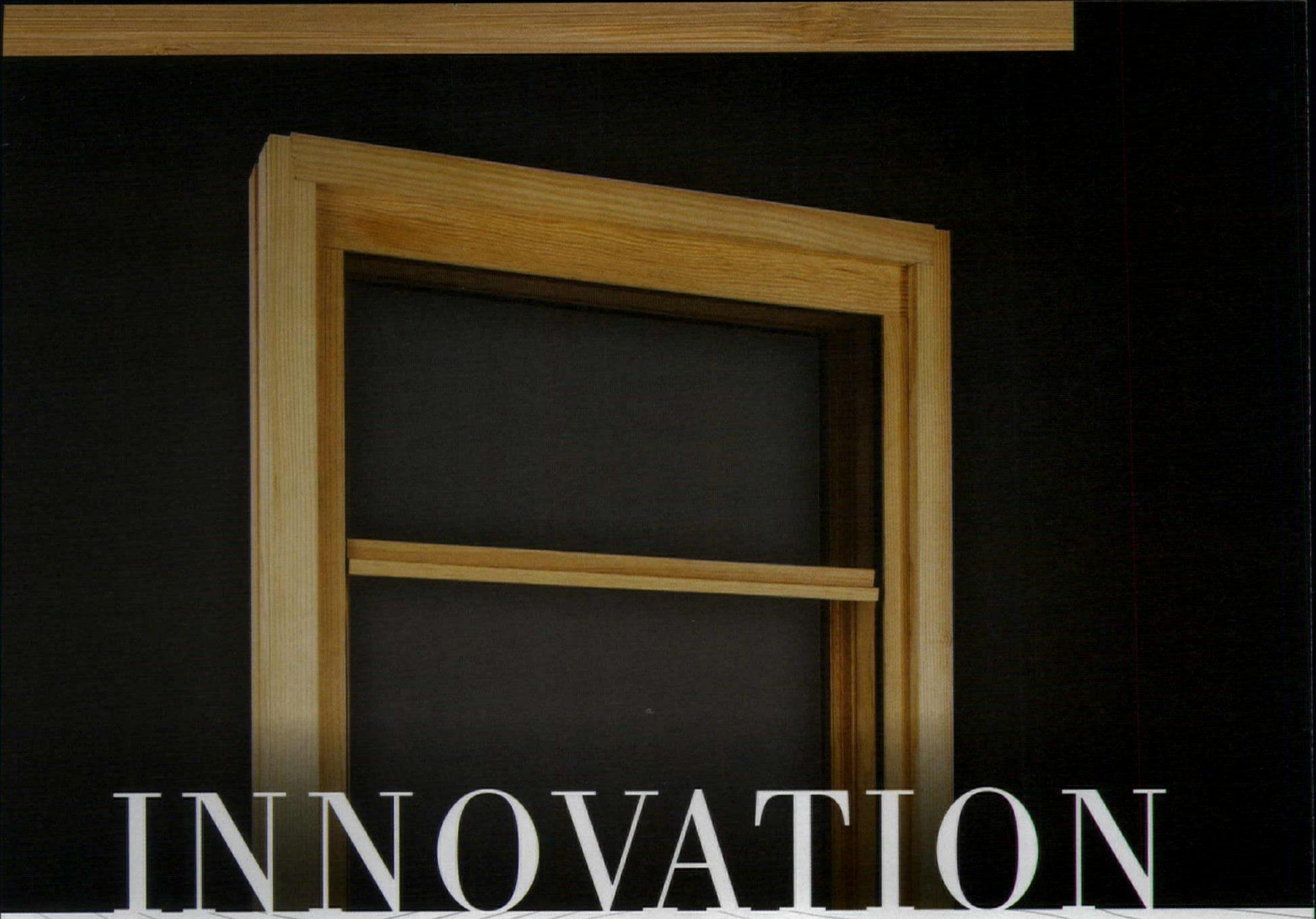

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PRODUCTS

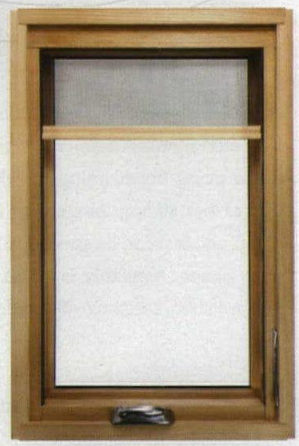
1. Bumling, Ateljé Lyktan
At 24" wide, the 1968 pendant "Bumling," which is Swedish for "boulder," was designed by Anders Pehrson and is now being rereleased in powder-coated red (shown) or white, or in brushed aluminum. fatelje-lyktan.se

2. Sorri, Wewood Portuguese Joinery
Look closely at designer Gonçalo Campos's French oak chair and you can see that a smile inspired the seat. The 33"-by-31"-by-29" chaise souriante makes for an ample resting spot or perch for a jacket and handbag. wewood.eu



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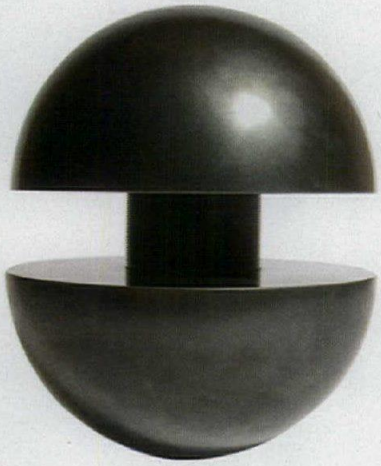
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The Final Turn

Greg Lundgren is on a rather morbid mission: The owner of Seattle's Lundgren Monuments wants those with style in life to retain it in death, so he has made a business of commissioning contemporary gravestones and memorials made from cast glass, granite, bronze, and stainless steel.

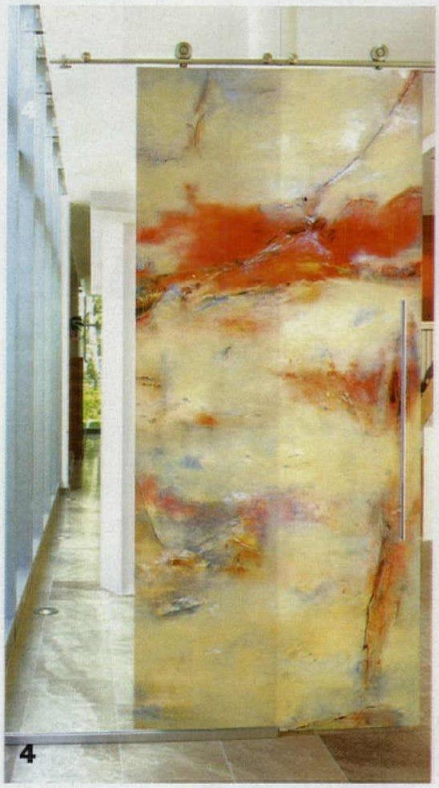
Recently, when looking for something special, he asked local architect Tom Kundig, FAIA, a principal and owner of Olson Kundig Architects—who last year released a collection of steel door pulls, cabinet pulls, and other hardware—to design a funerary urn. (Is this Kundig's most unusual commission to date? "So far," he says, "yes.")

Kundig designed what he calls "The Final Turn," an 8-inch, 14-pound steel sphere with two halves. (An oil-rubbed bronze version is also available.) The sphere, he says, implies "perfection and eternity." One side is for 140 cubic inches of ashes and the other for mementos, and the flat faces in between can accommodate inscriptions. The urn retails in limited editions for an estimated $3,300.

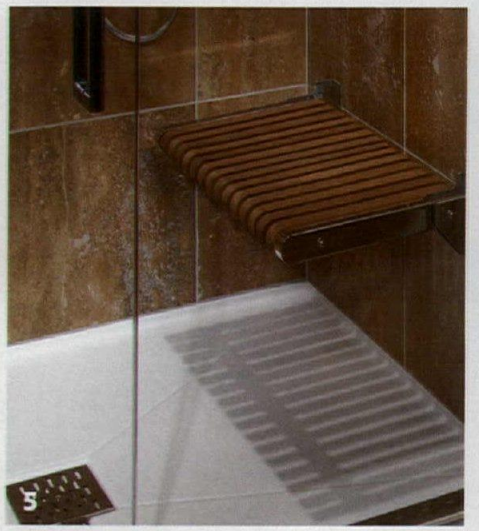
When you attempt to twist the halves closed is when you experience Kundig's resonant moment: They don't seal flush. In fact, they are deliberately off-kilter. As Kundig says, "The perfect world is no longer perfect for those who remain—something is amiss." —LINDSEY M. ROBERTS



3



4



5

4. Contemporary ArtDoors, Sargam Griffin
In a serendipitous moment, artist Sargam Griffin started doing her paintings on doors. Now, 12 versions of her sliding, hinged, or pivoting creations (Musei, shown) can be speced to add functional art to any space. Available in three finishes and nine standard sizes. sargamgriffinartdoors.com

PRODUCTS

3. Bath Collection, Nendo for Bisazza Bagno
Oki Sato, founder of Japanese design studio Nendo, designed a new, boxy suite of bath products for Italian brand Bisazza Bagno that includes a larch wood tub (shown), washstand, shelving, mirrors, towel rail, clocks, and stackable containers for plants or storage. nendo.jp

5. Teak Shower Seats, MTI Baths
Bypass cold metal or tile with MTI's four styles of warm, wooden shower seats (legless 24"-by-16" version, shown). The reclaimed teak naturally prevents fungi, mold, and mildew. All models can be lowered or raised flush with the wall, and mounted inside or outside a shower. mtibaths.com —L.M.R.

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TEXT BY BRUCE D. SNIDER
PHOTOGRAPHY BY VIERA PHOTOGRAPHICS

Perched on the shoulder of a precipitous slope, the **Kafka Residence** presents the lofty outlook of a cliff dwelling.

"It's a really wonderful site, with spectacular views of the ocean," says architect Taal Safdie, who composed the building as a series of overlapping, flat-roofed forms that descend in stepwise fashion from the road. One enters at the uppermost level, where a rectangular plan is sliced diagonally by a wall of sliding glass panels. "It allows the indoor and outdoor spaces to become one," Safdie says. Living, dining, and kitchen areas share a single, open space, merging fluidly with the elevated deck that caps the lower-level family room and bedrooms.

Kitchen functions hug the uphill side of the space, supported by an elongated L of wall-hung base cabinets with an open kick space. "We have the cabinets floating," Safdie says, "so they don't look like kitchen cabinets." The kitchen workspace extends into a pantry that conceals the refrigerator and ovens, and whose storage capacity obviates the need for wall cabinets elsewhere. A 15-foot-long island provides casual seating and reinforces the room's strongly horizontal orientation.

A band of glazing at counter height, capped with a shelf made of the same quartz composite as the countertops, lights the work surface without inviting scrutiny from passersby. "You can't really look into the house from the street," Safdie says. Another cantilevered shelf caps the cooktop's marble backsplash, which matches the custom dining table. "There are very few materials," says Safdie, who specified cabinets faced with the same walnut veneer that clads the room's walls and ceiling (as well as the custom light fixture that hangs over the island). "Whatever you see from the living spaces we wanted to make look as little like a kitchen as possible," she says.





Kafka Residence
Location La Jolla, Calif.
Architect Safdie Rabines Architects, San Diego
General contractor Beacham Construction, La Jolla
Project size 300 square feet
Construction cost Withheld



Arts and Crafts Kitchen
Location Minneapolis
Architect Albertsson Hansen Architecture, Minneapolis
General contractor Choice Wood Company, St. Louis Park, Minn.
Project size 455 square feet
Construction cost Withheld

KITCHEN

CASE STUDY

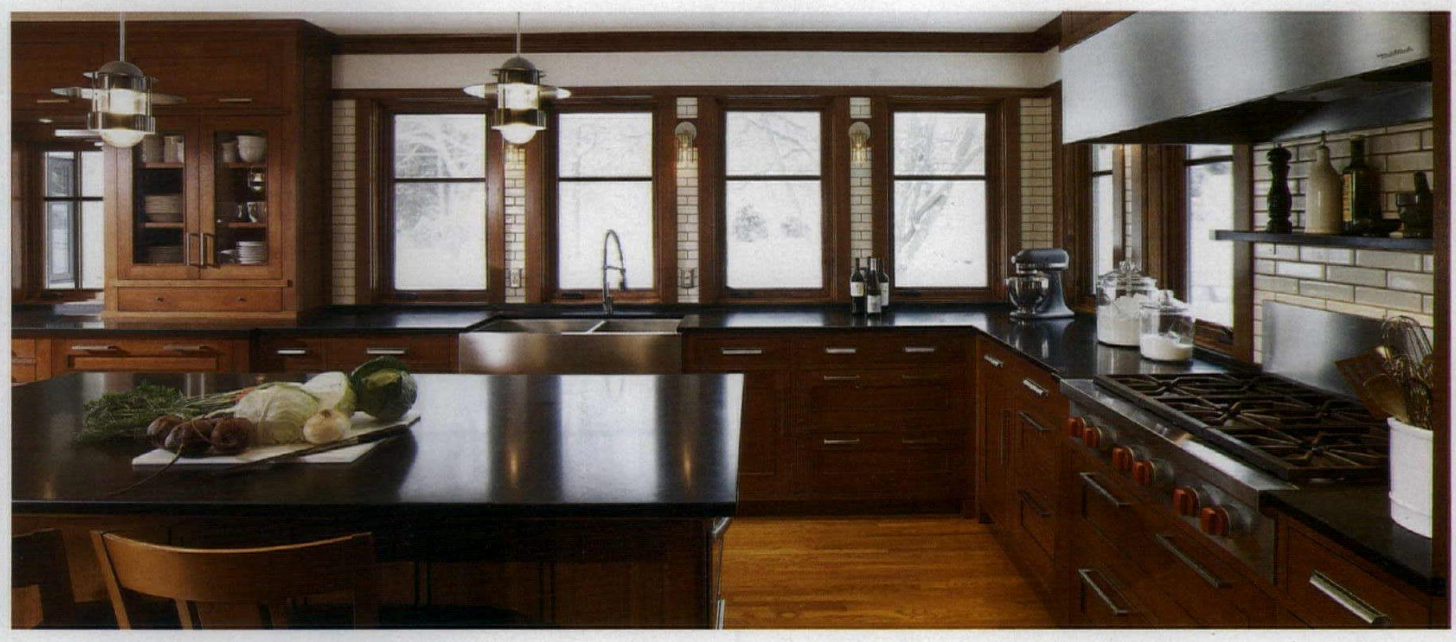
TEXT BY BRUCE D. SNIDER
PHOTOGRAPHY BY ADAN TORRES

The best rooms function simultaneously in plan, composition, and detail, and the **Arts and Crafts Kitchen** shines in all three.

Replacing a 1980s remodel that offered plenty of square footage but little else, the kitchen efficiently supports both cooking and entertaining, promotes friction-free circulation to the adjacent dining and family rooms, and respectfully updates the house's original Arts & Crafts–era design.

As architects Christine Albertsson, AIA, and Todd Hansen, AIA, found it, "the actual kitchen was a small area in the middle of a big room," Hansen says. "There was lots of circulation without much useful space." The new plan combines the existing cooking and breakfast areas into a clean, simple rectangle. "The owners wanted to be able to seat 10 in the kitchen, and we accomplished that with two islands," Hansen says. "The smaller one also serves as a bar during parties, which keeps the working end of the kitchen separate from the hosting end." A thickened wall houses the built-in refrigerator as well as a station for homework and menu-planning; walk-in pantry storage frees the outside walls for windows.

Reflecting the room's long horizontal dimension, Hansen says, "the drawers are a little wider than you might expect. We also gave variety to different sub-functions along the way," treating cooking, china-storage, and cleanup areas as vignettes within the larger scene. To define workspaces, he says, "we made some areas of the countertop come out an inch or so. We tried to make it more articulate." While the rift-sawn white oak cabinetry echoes work found in the original house (and the crackle-glazed wall tile represents a bit of period-appropriate imagination), black basalt counters and stainless steel hardware, appliances, and lighting fixtures lend a subtle contemporary spark. "The owners wanted it to be sympathetic with the original interior," Hansen says, "but they also wanted it to feel new."



CASE STUDY

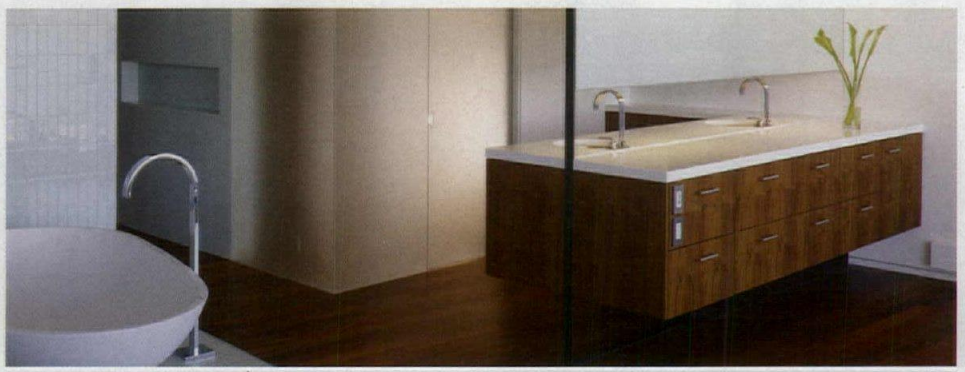
TEXT BY BRUCE D. SNIDER
PHOTOGRAPHY BY TIM GRIFFITH

The **Ludwig Residence** had a lot going for it: location, elevation, water views, and a pedigree (it once belonged to singer Eddie Fisher).

Spanning the penthouse level of a San Francisco high-rise, it overlooked the city's downtown to the south and a broad sweep of the San Francisco Bay to the north. But with four bedrooms and four baths, the floor plan stymied outward views at every turn. Fortunately, says architect Craig Steely, "the owners didn't need that many organized rooms, so we blew out all the walls." Dividing the resulting space along the last bearing partition that remained, Steely devoted nearly half to a master suite, whose dramatically integrated bedroom and bath share fully in both the volume and the view.

"The bathroom takes its place in the middle of the bedroom suite," Steely says. But without a clear boundary, the traditional bathing functions float apart to establish their own distinct identities. A two-sided lavatory peninsula emerges from the west wall, its mirror and its floating, figured-walnut cabinet supported by a slender, straplike column of gun-blue steel. An etched-glass box conceals the toilet compartment. The vessel tub and shower enclosure share a glass-tiled corner plinth that lifts them above the room's ipe floor. "It's an organizational device," Steely explains, one that defines the bathing area without containing it.

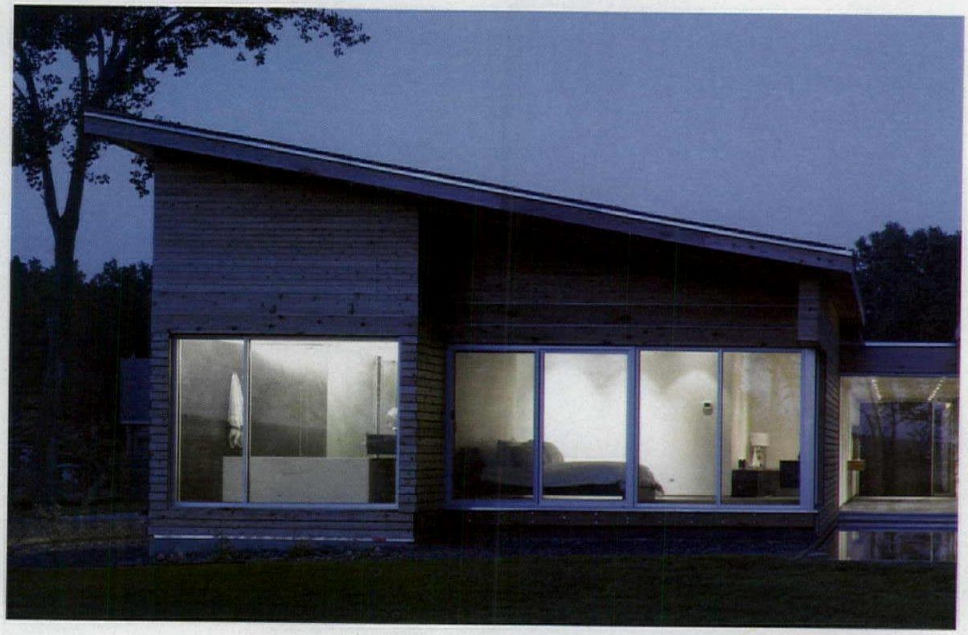
The bathroom elements' sculptural forms and contrasting materials generate visual interest in the sparsely furnished space, and their layout infuses the owners' daily routines with views of the Golden Gate Bridge, Alcatraz, and boat traffic on the bay. But the visual exposure is strictly a one-way proposition, Steely assures. From the bathing area, he says, "you're looking through the bedroom to the view, so it's private. You're not right at the window; you're in the middle of the space."





Ludwig Residence
Location San Francisco
Architect Craig Steely Architecture, San Francisco
General contractor Matarozzi Pelsinger Builders, San Francisco
Project size 700 square feet (master suite)
Construction cost Withheld





TEXT BY BRUCE D. SNIDER
PHOTOGRAPHY BY CAMERON CAMPBELL

The **Kohout Residence** represents a significant leap for its owners—from the French country style of their previous house to a spare Modernism that directs its focus outward to the South Dakota prairie landscape.

But the move reflects practical considerations as much as architectural taste. Durable, unadorned surfaces make sense for an active family that includes four children and two dogs, and an open-plan layout keeps adults and children in touch with each other and the outdoors. Like all good things, though, togetherness has its limits, so the new house also includes a private master suite where the parents can recharge their batteries before diving back into the fray.

"You have the family-living zone and the master suite, which is its own stand-alone wing," says Evan Shaw, AIA, LEED AP, one of the project architects. Buffered from the house's common areas by a gallerylike entry hall, the suite occupies the house's northwest corner, close to the property's border at the edge of the Missouri River. A doorless opening joins the bedroom to the bathroom, a high-ceilinged, linear space that terminates in a room-width window. Upon entering, one looks across the river's broad, flat waters to Nebraska on the opposite bank.

That window-framed landscape anchors the composition of simple, rectilinear elements that furnish the room: a stained-oak vanity with a PaperStone counter and porcelain lavatories, an etched-glass enclosure for the shower and toilet compartments, and a plumb-sided freestanding tub. Slate tiles in a stack-bond pattern cover the floor and line the walls up to a water table at window-head height, forming a backdrop that allows the room's basic volume to read through. A clerestory window floats on the high wall, flooding the space with glare-free north light, but without distracting from the primary view. "It's all about focusing out toward the river," Shaw says.



Kohout Residence
Location Dakota Dunes, S.D.
Architect Knowles Blunck Architecture, Des Moines, Iowa
Interior Designer Mary Dale Johnson, Sioux City, Iowa
General contractor Connelly Tiehen & Sons, Dakota Dunes, S.D.
Project size 200 square feet
Construction cost Withheld

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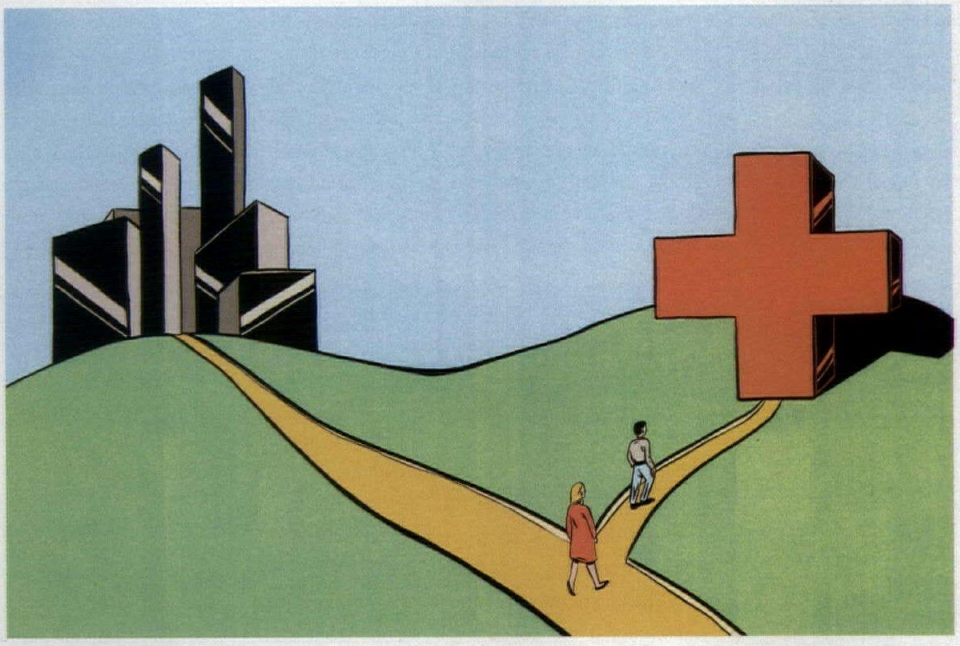
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A DEDICATION TO SOCIAL JUSTICE PROPELS TODAY'S YOUNG PROFESSIONALS.

TEXT BY CHERYL WEBER, LEED AP
ILLUSTRATION BY KELSEY DAKE

Theresa Hwang, a recent Harvard graduate, has spent the last three years working with Michael Maltzan Architecture on the Star Apartments, a modular mixed-use housing complex for disabled and formerly homeless people in downtown Los Angeles. It's a noteworthy building on many levels, and one that *The New York Times* architecture critic Michael Kimmelman praised in a column last year. But this wasn't your typical design commission. In addition to gaining licensure credits, Hwang also got a crash course in community participation, financing, property management, and post-occupancy issues. She performed the work as an Enterprise Rose Architectural Fellow sponsored by Maltzan's client, the nonprofit Skid Row Housing Trust, where she is now employed. Hwang says she is drawn to the "performative nature of architecture, a way of shaping the environment and changing how we live."

"I wanted to push my own social agenda," she says. "There are all these alternative career pathways beyond sitting at a desk and working for an architect who does only high-end residential work."

Public interest design—which focuses on the needs of the community rather than the individual—is not new, but the next generation of designers sees it as integral to practice. Young people have always been attracted to humanitarian

Connecting the Dots

Architects are a diverse lot, but 90 percent share a common belief: Good design and good deeds can go hand in hand, according to the soon-to-be-released AIA Latrobe Prize report on public interest design. But 87 percent noted the obstacles—low pay and the scarcity of community-focused jobs. On the other hand, the research also found that many architects are practicing public interest design full-time, and that the opportunities are underdeveloped.

"Some firms are following the 1-percent model, but it's resource-depleting to do volunteer work," says Design Corps' Bryan Bell, founder of the seven-year-old SEED Network. "SEED isn't about pro bono, but professional practice." He crisscrosses the country to conduct training seminars on finding a public interest client, understanding the roles architects play, deciding what contracts to use, and maximizing impact and evaluating success. Ninety percent of the attendees are licensed professionals, and it's not just Millennials responding, he says. Finding out who is getting paid, and how they're getting paid, is one of the ways it will go to scale.

Other design leaders, too, are helping to define where and how socially responsible design happens. BaSiC Initiative founder Sergio Palleroni developed a public interest design certificate program for students and professionals based on SEED principles, which will roll out at Portland State University this fall. And in March, the Cooper-Hewitt, National Design Museum released a white paper, "Design and Social Impact," on its website, the result of a summit last year at the Rockefeller Foundation offices.

All stellar efforts, but much more remains to be done. "We need a permanent systemic change, modeled on public interest law and public interest health," Bell says. "I think the AIA leadership is seeing this as a future positive expansion for the profession." John Cary agrees: "I would love to see the AIA take up issues such as student loan forgiveness and federally funded fellowships to advance this career track. It needs to show that every part of the profession, including the licensing structure, embraces this kind of practice; currently it does not." (His website, publicinterestdesign.org, publishes a list of social sector leaders and initiatives.)

There's a steep learning curve ahead, but architects are all figuring out together how to make public interest design a habit, rather than a sideline. —*C.W.*

causes; coming of age in a time of climate change and economic unrest, however, has made today's graduates view socially conscious design less from an idealistic perspective than as the third leg of sustainability—environmental, economic, social.

"Ten years ago, we had to carve out a space for public interest design," says Katie Swenson, vice president of national design initiatives at Enterprise Community Partners, Columbia, Md., which administers the Enterprise Rose Fellowship. "Now young graduates come with a triple-bottom-line approach more naturally."

Perkins+Will principal Meg Brown, director of human resources, has noticed the same trend. Within the first two sentences of their cover letters, nine out of 10 young job applicants mention the firm's commitment to social responsibility, she says. "It's a real hook for us. They've been to our website; they're doing their research, and that's what's connecting with them."

The sustainability movement, in particular, has changed the conversation about what architecture encompasses. John Cary, founder of PublicInterestDesign.org, sees this manifest in initiatives, such as LEED-ND, that actively consider social and cultural factors. Says Cary, "There's a direct recognition that it's not just about what goes into a building, but its output in terms of employee retention and productivity, or that well-designed low-income housing makes people feel more dignified."

This philosophical shift goes beyond altruism, agrees Sergio Palleroni. He is the founder of BaSiC Initiative, a design/build housing collaborative for architecture students at Portland State University and the University of Texas at Austin, which attracts several hundred applicants each year. Palleroni says these values dovetail with the movement to reconnect with the local economy by supporting small farmers, craft traditions, and shop owners.

But it's more than that. "I think there's a sense that things aren't well," Palleroni says. "There's homelessness, poor housing, and we no longer fund schools adequately in this anti-tax climate. Students used to want to see beautiful projects, but now the first question is 'How do the finances work?' Don't tell me stories, tell me how to do it. It's a huge change from when I started to teach 30 years ago."

Indeed, there's a growing recognition that, in order to sustain itself, socially conscious design has to be understood in strategic terms. How do recent graduates, many with large debt loads, pull it off in practice? In an era of dwindling public funds, how do the pieces fit together politically, culturally, and financially? And, perhaps most important, how might the profession support it as a career choice?

A Bigger Tent

Public interest business models take different forms. Some rising architects start or join firms that allocate resources to pro bono work (the 1-percent solution) or form hybrid practices in which traditional commissions support low-pay projects. Others work for a local community development corporation, such as Theresa Hwang at the Skid Row Housing Trust, or start a nonprofit.

The Boston-based MASS Design Group, started by 30-something partners Michael Murphy and Alan Ricks, is the current poster child for scaling up quickly to serve those with few resources. In 2006, while a student at Harvard Graduate School of Design, Murphy attended a lecture by global health pioneer Paul Farmer. "What was particularly interesting was the way he talked about housing under a rubric of health. In order to provide adequate healthcare you have to invest in official economic indicators of health, and one of them is housing," Murphy says. "I hadn't heard architects frame it that way, and it gelled."

MASS Design Group (MASS stands for Model of Architecture Serving Society) was born the following year when Murphy, Ricks, and several other students teamed up with Farmer's organization, Partners in Health, to design and build the 150-bed Butaro Hospital in Rwanda, raising third-party funds to support themselves. Now the nonprofit firm is working on doctors' housing at the hospital, among other projects, and employs 26 full-time staff members, including a licensed architect and two people working in development. Funding for research, training, and design is split evenly between grants and donations.

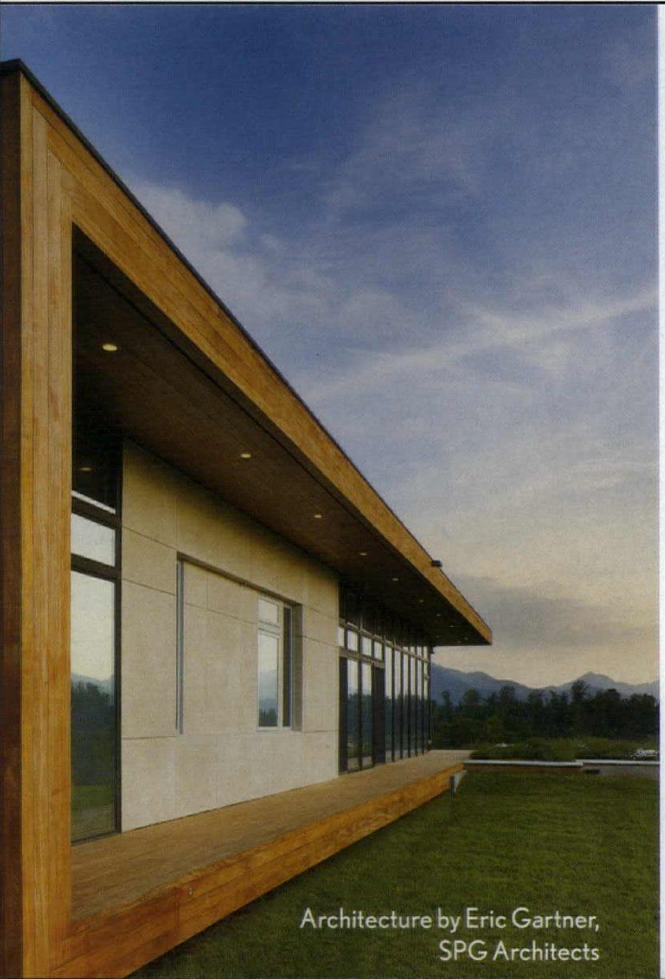
Ironically, demonstrating the value of design—the Achilles heel of a chronically underpaid profession—is often easier in the community-based realm than in other sectors. "What we've learned in this process is that architecture, for-profit or not, is largely underfunded," Murphy says. "We're in a crisis of value. What public interest design has been able to do is ask the question: How do we revalue architecture for clients—by improving their mission and outcomes, not just providing a shell—so that it can be compensated appropriately?"

Like most startups, it took several years of sweat equity for MASS Design Group to turn a profit. Only in the last year and a half has Murphy been able to pay himself. But he believes deeply that the work must provide a decent living. "If public interest design is only able to be volunteer shops and moonlight projects, it can still be terrific, but it will never affect the marketplace of the built environment in a substantial way," he says. "The goal is to live comfortably and do only work that has impact. I would call that a success."

Raleigh, N.C., architect Bryan Bell, Assoc. AIA, founder of Design Corps and the SEED Network, agrees with Murphy's assessment. "While other architecture firms have been laying people off, here's Michael, who has never built a hospital before, able to demonstrate the value of design and hiring all these people," he says. "Now Paul [Farmer] is giving him commissions and hooking him up with UNESCO and huge nonprofits."

Other architects, too, have grasped that they need to understand complex funding streams in order to erect a bigger tent. Brent Brown, AIA, in Dallas, has developed a hinged approach that taps a variety of partners. He splits his time evenly between the nonprofit Building Community Workshop (bcWORKSHOP) he founded five years ago, which employs 25, and a position as design director of CityDesign Studio, part of city hall.

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Within this model, Brown does not differentiate between public interest design and architecture, nor has he left traditional practice skills behind. All of his compensation comes from his CityDesign Studio position, which in turn occasionally hires his nonprofit to help shape investment projects ranging in scope from a single house to three square miles. The funding for bcWORKSHOP comes from foundations, nonprofits, and for-profit developers as earned income. "But we have a robust community engagement model they have to adhere to," Brown says. "We won't design and then go sell."

That approach, he says, allows him to strike a balance between market interests and research and development. Either way, "it's about people and being engaged in a place entirely in order to ground the work contextually and reveal those interests, which often become the jewel that manifests the formal design. We have grown exponentially over the last four years because of this approach." The firm now has a second office in Brownsville, Texas, and is working in Houston.

Trickle-Up Economics

There is no shortage of architects with the ambition to do good things. In a recent AIA survey, 81 percent of firms expressed an interest in improving the quality of life in communities. But this preference has yet to have a revolutionary effect in the U.S. because there are few direct avenues for funding. "It is much trickier for firms to be 100 percent focused on nonprofit work in the States," says Beth Miller, executive director of the Community Design Collaborative (CDC), Philadelphia. "There is almost no money, and our regulations are more complicated than anyone wants them to be."

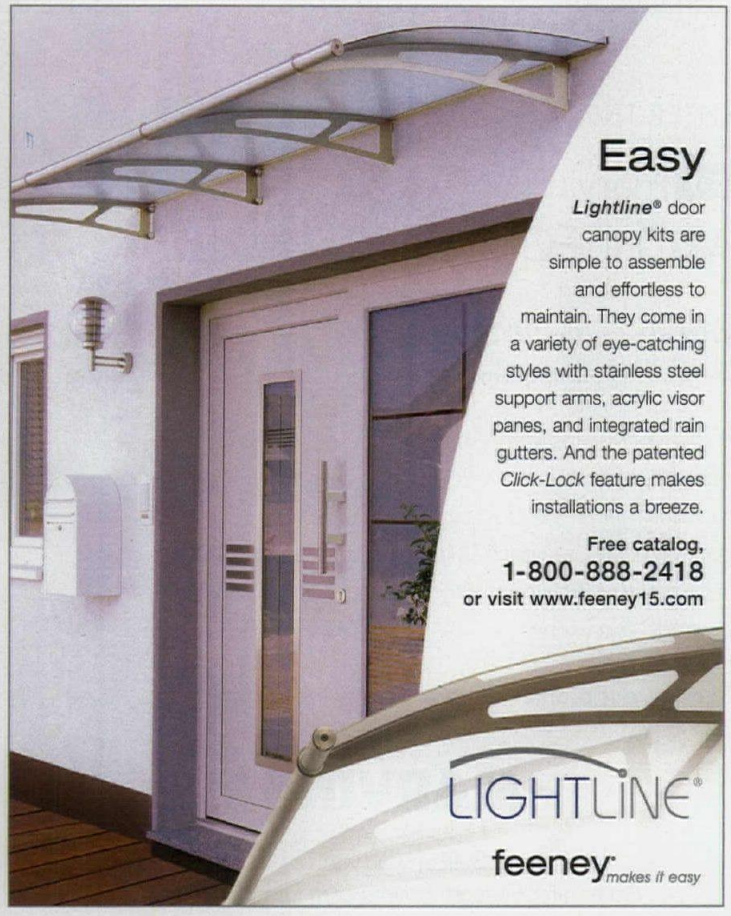
Palleroni, who surveys public interest practitioners around the world, says a lot of young firms in Spain, Argentina, and Taiwan get their start through open competitions for public housing, and that the U.S. is the only developed country that doesn't have such opportunities. "There's a feeling among long-standing public interest design firms that the funding stream is gone," he says. "With vouchers replacing HOPE VI, cities are asking developers to include affordable housing as a percent of their work."

This issue preoccupies Peter J. Aeschbacher, associate professor of landscape architecture and architecture at Penn State University. An Enterprise Rose Architectural Fellow from 2000 to 2003, he now directs Penn State's Hamer Center for Community Design and is on sabbatical in Belgium researching the community design movement there. When the remnants of the Great Society programs were dismantled in 1974, urban renewal money that used to come through HUD went local, and it broke up a coherent program focus, he says.

But patchwork funding is only one part of the challenge. The other is the work's nature. "The key question isn't just, 'How do I plug in?' There's a structural problem that makes this kind of work very hard to do," Aeschbacher says. "As soon as you put in the word public, it's broader in scope than what the architecture profession is used to. As soon as we start talking about real estate development and other kinds of entrepreneurial activities, we are out of architecture." He adds: "The heart of public interest design is in predesign work; that's where the brief is set. And in some ways, every minute we spend being a real estate developer deprives us of the time we could have spent applying design to public problems."

The CDC illustrates the melting pot of possibilities for architects who design for a crosssection of citizens. The nonprofit raises funds for the first 10 percent of a project so that community-based clients can identify priorities early on. Its 1,500 volunteers, who put in a collective 500,000 hours a year, are matched with commissions that in turn provide professional development and a sense of what it takes to execute such a project. "We have two architects on staff to help queue that stuff up," Miller says.

While volunteering won't pay the rent, consider where research like this can lead. Not many people know that the CDC's first affordable green infill pilot project—Sheridan Street Housing, on



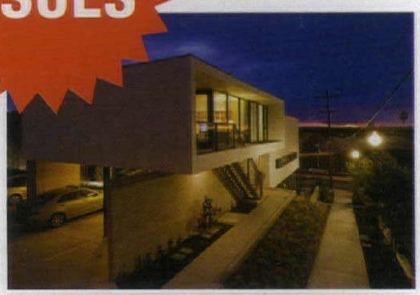
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a sliver of vacant land in North Philadelphia—helped plant the seed for Philadelphia's nationally acclaimed 100K Houses. Inspired by the Sheridan Street homes, designed by Interface Studio, the private sector took up the mantel. Local developer Postgreen scaled up the model into something profitable while addressing new construction in a city of 40,000 vacant lots. Since then, it has been engaged in smart infill housing in emerging markets around Center City.

The point is, community-based design can be an incubator for all kinds of innovation in the public sphere. "People who want to pursue public interest design need to be really dedicated," Miller says. "In my mind, it shouldn't be like Teach for America, where you're two years in, and then out. You need to build the practice base so even if you work with great developers in the private sector, you're still looking to build social equity and not kicking out the poor."

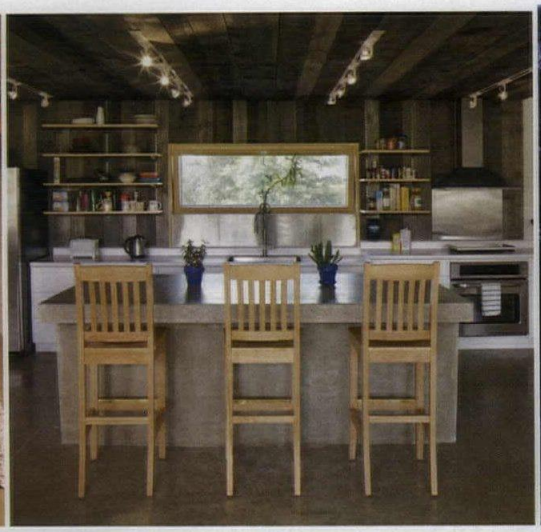
There are many different models for doing public interest design, and all of them can work. Says Jonathan Rose, Hon. AIA, president of the Jonathan Rose Companies, in New York City, "The Rose Fellowship is specifically designed to be a pathway for young architects who want to have a mentor in this career path. But I'm seeing more and more opportunities. Go work for the firm that has the ethic. Start the firm that has the ethic, or work for nonprofits. If you would like your work to be integrated with your values in terms of making communities better, there has never been a stronger career path."

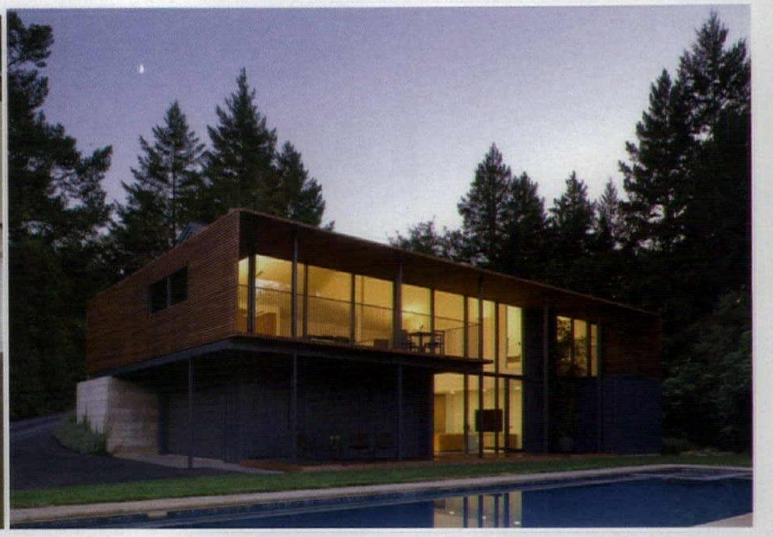
Murphy agrees. "I don't think there's non-humanitarian architecture, just architecture, but some have lost their way," he says. "We need to fuse this falsely bifurcated discipline into one movement." ⌂

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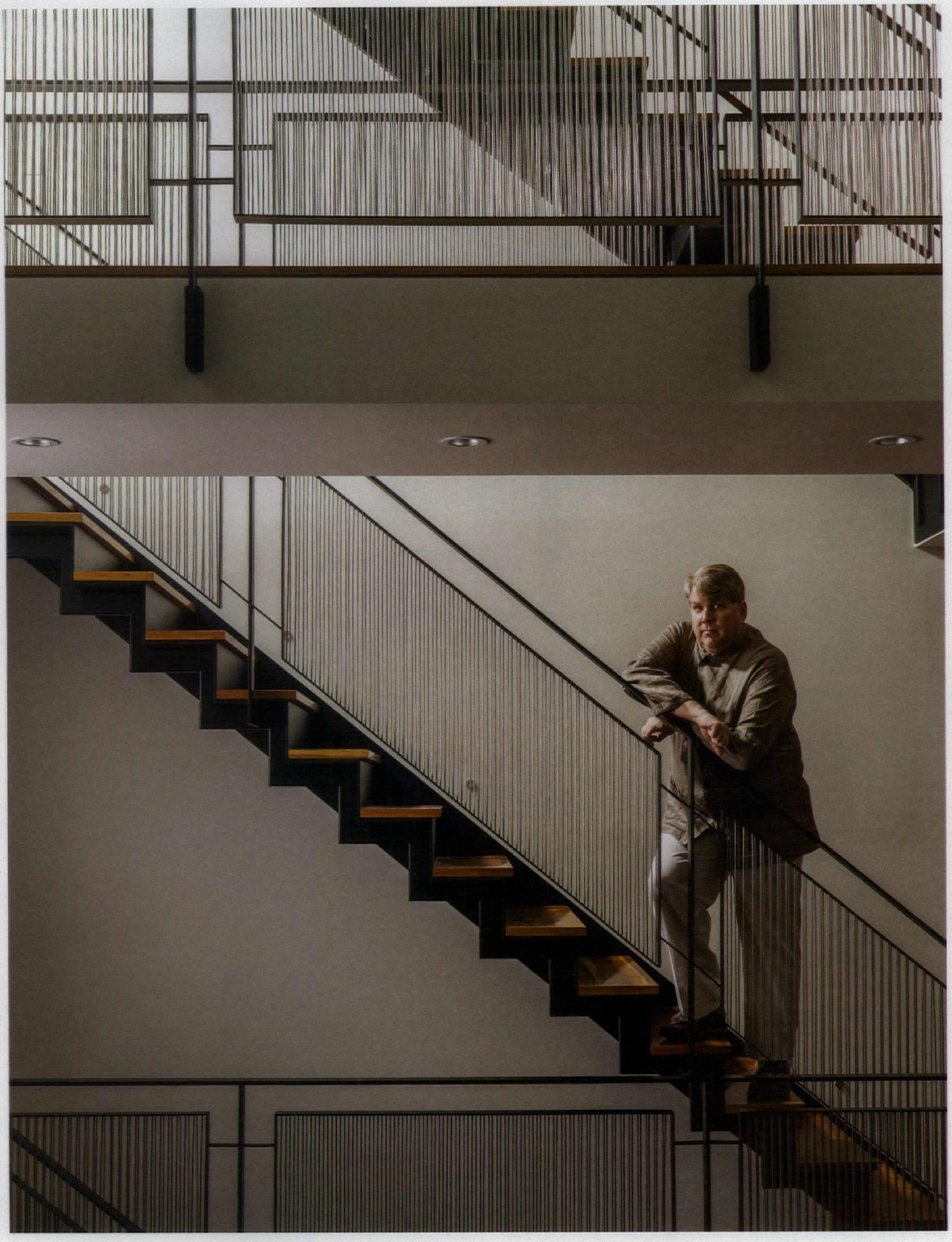
David Jameson Architect

CREATIVE CONTRASTS DRIVE A WASHINGTON, D.C., FIRM

TEXT BY MEGHAN DRUEDING
PORTRAIT BY STEPHEN VOSS

People describe David Jameson, FAIA, in strikingly varied terms. According to general contractor and frequent Jameson collaborator Steve Howard, he's "not your typical architect." Jameson's fellow Washington, D.C., modernist Mark McInturff, FAIA, calls him "an architect through and through." British magazine *The Architectural Review* refers to the "sophistication and subtlety" of a Jameson project, while his friend Marlon Blackwell, FAIA, says he's "a guy you want to have a plate of ribs and a beer with."

All of these seemingly conflicting descriptions ring true, and that's what makes David Jameson intriguing. He successfully combines worldly skills and knowledge with a down-to-earth personality in a way that few architects can pull off. Jameson grew up on Maryland's rural Eastern Shore, in a community where, he says, "not a lot of people went to college." Now he lectures at top architecture schools and is designing homes in Vietnam, California, and Massachusetts, as well as closer to his D.C. home base. He wears tennis shoes to work and enjoys hole-in-the-wall restaurants, but he also drives a Mercedes G-Class and favors Danish modern furniture. Jameson loves confounding people's expectations of the stereotypical black-turtleneck-wearing, square-bespectacled architect. "I think the casual quality





we have in the office is good for the work," he says. He aims to be accessible and approachable, citing Peter Bohlin, FAIA, as a model.

Don't confuse Jameson's relaxed attitude with a lack of intensity, though. He's one of the most serious architects around, having carefully studied the career paths and firm structures of historical greats like Louis Kahn, not to mention contemporary practitioners such as Peter Zumthor and Tadao Ando. A year ago, he gathered his eight-person firm and moved it from a charming but cramped Alexandria, Va., space to an open, white-walled office in Northwest D.C.'s Tenleytown neighborhood. The group sits around a Corian-topped communal table, atelier-style. Some employees, such as project architects Ron Southwick and Matt Jarvis, AIA, LEED AP, have worked with Jameson since the early 2000s, while others are more recent hires. Project architect Frank Curtis, AIA, joined the firm from a commercial builder. "So we have an in-house contractor, in a sense, with an architect's eye," Jameson explains. Many staff members hail from prestigious international firms such as OMA, Zumthor, and Herzog & de Meuron. Jameson, who as a teenager spent summers working on construction sites, often invites engineers and contractors into the office to help him analyze material performance and detail fabrication. Consultants like landscape architect Gregg Bleam and lighting designer David Tozer regularly stop by to brainstorm and critique.

It takes a certain confidence to establish a strong architectural voice, and Jameson, now 45, found that self-assurance early in his career. After architecture school at Virginia Tech, he worked for Washington's best-known modernist, Hugh Newell Jacobsen, FAIA. At age 30, Jameson completed his first independent project, the multiple-award-winning Meeker Garage. The little Capitol Hill renovation, done in 1998, made a big impression on the local architecture scene. "It was this tiny thing, but had a wonderful sense of light and space and materials," recalls Mary Fitch, Hon. AIA, the director of the AIA's Washington, D.C. chapter. Robert M. Gurney, FAIA, another top Washington modernist and a longtime friend of Jameson's, noticed the project's originality, which was rare for a young architect coming out of a firm with such a well-defined aesthetic. "David came out of Jacobsen's office and wasn't doing Jacobsen's buildings," he says.

Not only was Jameson not imitating anyone else, he wasn't even repeating himself. And he still doesn't. "There's not a lot of repetition," Fitch says. "He's always trying something new." Jigsaw Residence, a Bethesda, Md., house that won a national AIA Honor Award in 2009, uses interlocking, white-stucco-coated geometric forms to create privacy on a tight suburban lot. On the Eastern Shore, the House on Hooper's Island is divided into several small, shed-roofed buildings, clad in horizontal standing-seam metal and resting atop concrete plinths. And Barcode House, an urban addition in Washington, features glass walls held in place with exposed, horizontal steel rods that match up with the datum lines of the surrounding row houses.

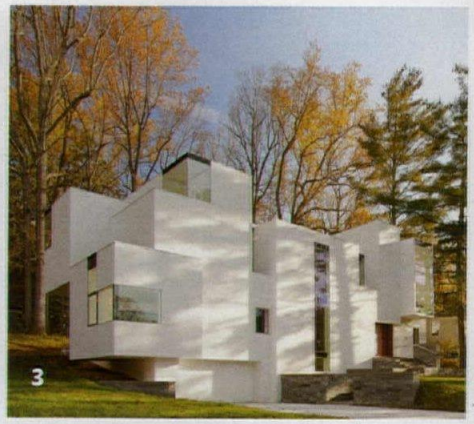
These three projects look so different that you wouldn't necessarily assume they're by the same architect. Yet they all show a bold inventiveness driven by a persuasive architectural logic. They respond creatively to the site and programmatic conditions, always with a pragmatism accompanying the artistry. "A lot of architects are only into the beauty and not how people actually live," says client Chad Sweet, who lives in the Jigsaw Residence and has commissioned Jameson to design a new house for himself and his family. "David isn't like that."

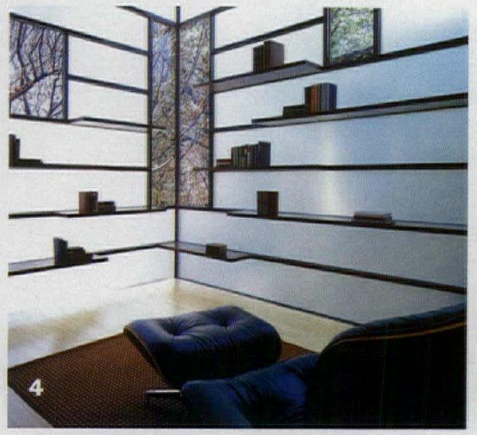
The firm's buildings also share an emphasis on juxtaposition—of heavy and light, solid and void, textured and smooth. The recently completed Dahlonega Residence in Bethesda, for example, layers second-story volumes of glass and burned wood above a base of white stucco and glass. An open-air space on the upper level lets forest views pass directly through the structure. "We wanted to know, could we build a building where the backyard is embedded in the house?" Jameson says. A giant Cor-Ten bracket frames the entire composition, keeping the elements within orderly and contained. The rough Cor-Ten and burned wood play off the sleeker glass and stucco, while the

Thin, structural steel rods create a refined backbone for Barcode House, a glass addition to a Washington, D.C., rowhouse. A stucco stair tower and base supply a muscular contrast to the delicate-looking glass and steel.

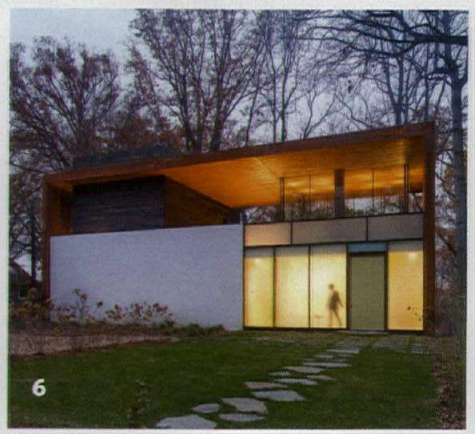


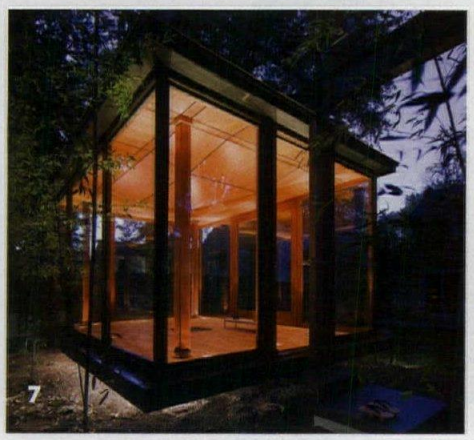
















1, 2. BlackWhite Residence, Bethesda, Md. 3. NaCl House, Bethesda. 4. Eastern Market Rowhouse, Washington, D.C. 5. Jigsaw Residence, Bethesda. 6. Dahlonega Residence, Bethesda. 7. Tea House, Bethesda. 8, 9. Matryoshka House, Bethesda. Opposite: At the House on Hooper's Island on Maryland's Eastern Shore, Jameson divided the building into separate pavilions to deepen its connection to the tranquil waterside site.



opaque materials contrast with the transparent. The visual weight of the metal and wood balances the lightness of the other volumes.

A similar sense of contrast appears throughout Jameson's projects, on both a macro and a micro level. And it can encompass complex tectonic relationships or simple oppositions of light and dark. One of the clients for the Barcode House, William Agosto, says his favorite detail is a reveal around the wall that separates the study from the kitchen. "If you're sitting in the study in the dark, light from the kitchen will come in around the edges," he says. "It's like it's floating." These kinds of juxtapositions heighten the experience of being inside (or outside) the buildings.

Jameson is currently building a new house for himself and his family on a leafy corner lot in Bethesda. He calls it the Oscillating Villa. The design contains a controlled tension between solid and void, fluidly switching back and forth from indoor to outdoor spaces. Courtyards and roof terraces will appear throughout the 6,000-square-foot, steel-and-concrete residence, creating its namesake undulating form. The high-performance house will employ a deep-well geothermal system, graywater treatment, and a green roof, along with a digital dashboard to monitor energy use. A top-floor tower will hold a family work area, where Jameson, his wife Nancy, and their children McKenzie, 10, and Jake, 7, will be able to collaborate on art projects and other activities.

The Villa's exterior skin will consist of a textured stainless steel that Jameson is developing with metal-engineering company Zahner. "I was inspired by my kids' lunch," he says. "It's going to look like aluminum does when you wrinkle it up." The metal's mirrored finish will show a reflection of the wooded surroundings.

The Oscillating Villa is not only a personal labor of love for Jameson, but it also represents where he aspires to go as an architect. The home's heavy-gauge studs and 100 tons of structural steel are more characteristic of the commercial and institutional project types he's eager to bring into his portfolio. He hopes to continue designing houses, but to move freely between residential and larger commissions. "Many of these houses, at the end of the day, are built like museum-type projects," he says. "We want to build super-compelling buildings for the ages."

He'd like to transcend the limitations of location or project type, and already has made major strides toward this goal. In 2011, the U.S. General Services Administration (GSA) awarded him a coveted role as a peer reviewer on its much-lauded Design Excellence program for federal buildings. An under-construction house in Hanoi, Vietnam, has extended his firm's reach overseas. Jameson's handful of Washington-area commercial interiors projects, including an art gallery and a furniture showroom, have received favorable attention. Perhaps most important, Washington real estate company Jair Lynch Development Partners has hired Jameson to design a 250-unit, mixed-use apartment building at the McMillan Sand Filtration Site, a high-profile, 25-acre redevelopment in the heart of the city. The firm is teaming with MV+A Architects on the project, which also includes 92,000 square feet of retail space.

It's not easy to make the jump from smaller to larger project types, but the variety and sheer quality of Jameson's portfolio could certainly work in his favor. Marlon Blackwell, for one, thinks Jameson's concept-centered architecture will help him as he endeavors to scale up. "He's operating more from principles than style," Blackwell says. "That allows him to be much more adaptive to different scenarios or locations. It opens up possibilities."

Most architects would consider Jameson to be at an enviable point in his career. His firm stays busy with interesting projects, even in this still-uncertain economy. Awards consistently come his way, and his staff remains motivated and engaged. He clearly relishes his work. But there's a restless side to him that feeds the architecture, keeping it fresh and unexpected. "There's a kind of creative search in how David thinks about materials and buildings and ways to make them unique in their own right," Gregg Bleam says. "I think he's never content with saying, 'I've arrived.'" ⌂

At the Jigsaw Residence, Jameson explored the notion of privacy and the relationship between indoor and outdoor spaces. He deftly layered clerestory windows to edit out views of close-by neighbors, and the front courtyard offers a tantalizing glimpse to another central courtyard.



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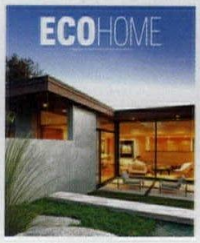
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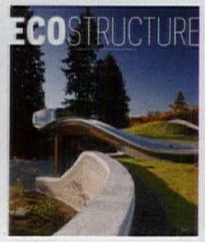
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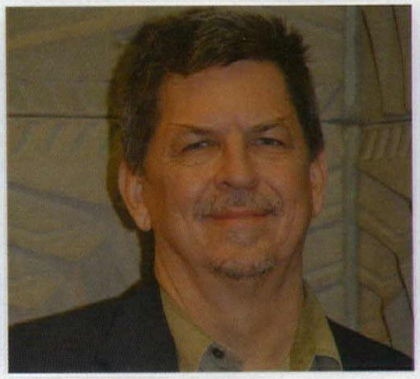
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LopezLopez Arquitectura

LUGO, SPAIN

TEXT BY MEGHAN DRUEDING

Like many designers practicing in historic cities, LopezLopez Arquitectura enjoys making modern interventions in an existing context. The young firm, led by Javier López Franco and Patricia López González, added a contemporary flair to their own remodeled workspace in the ancient walled city of Lugo in northwestern Spain. The 1,776-square-foot studio's biggest challenge is its lack of natural light: Its only window occupies a narrow storefront, letting sunlight into a small reception area. A long hallway leads to a larger work area (shown) at the rear of the building.

LopezLopez dramatically improved the overall atmosphere by following classic examples of open, modern design. "Multifunctional, versatile spaces, in the style of lofts in New York, or Eames and Luis Barragán's houses, had always appealed to us," López Franco says. Freestanding walls and carefully placed ambient lighting create layers that give the illusion of extra width. A mostly white color scheme gently reflects light throughout the interiors. And polished concrete floors, along with an African teak mezzanine and built-ins, add texture and richness to the space.

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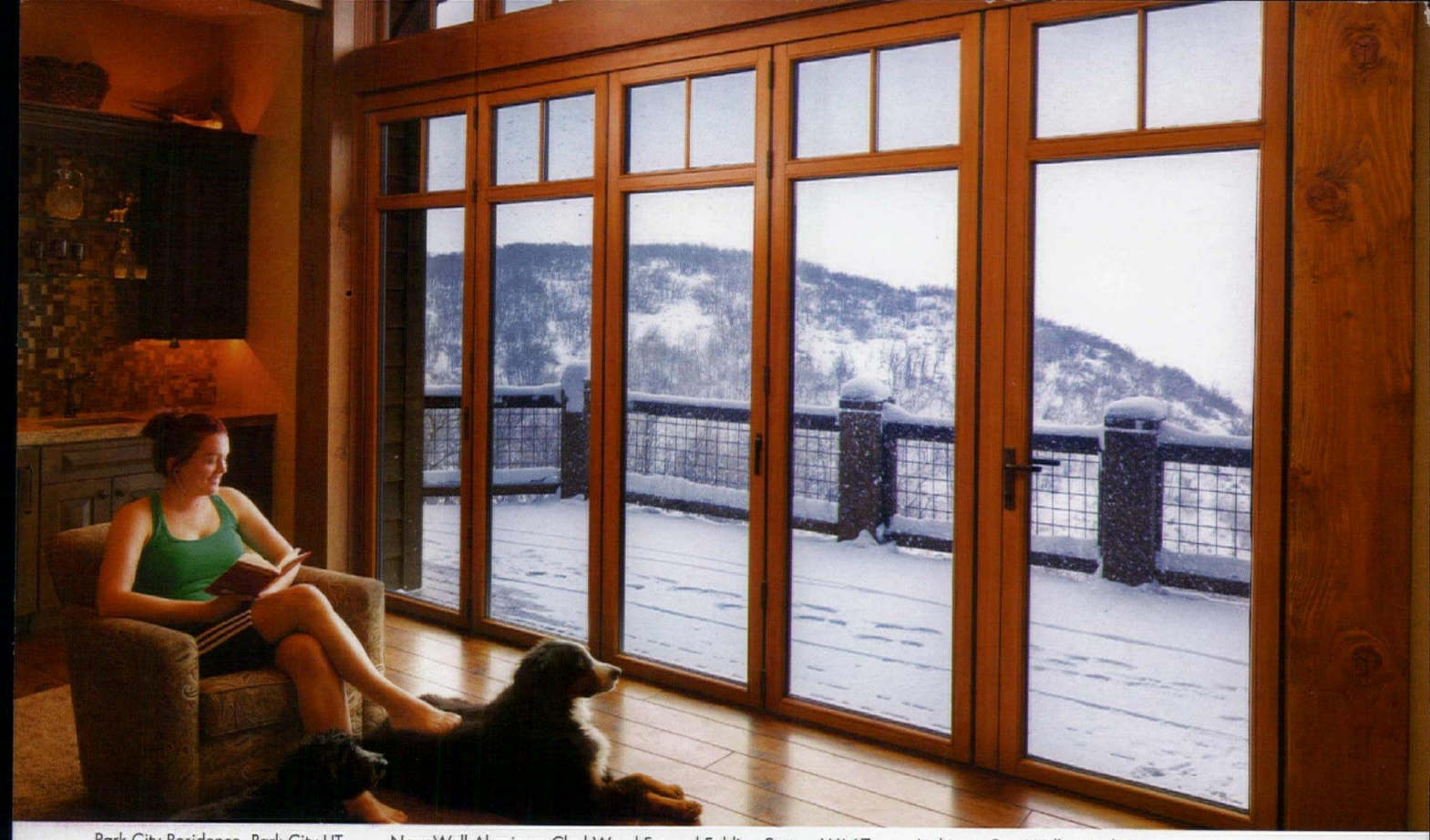


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